Kine Weekly

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2/6

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Because Leo's got three tales of action and excitement for your box-office!

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and introducing PAUL ANKA

CO-STARRING

THE GIRLS: CATHY CROSBY · GIGI PERREAU

ELINOR DONAHUE · GLORIA TALBOTT

AN ALBERT ZUGSMITH PRODUCTION

Directed by CHARLES HAAS

LONDON RIALTO NOW

M·G·M presents

"RICH, YOUNG AND DEADLY"

STARRING

MICKEY ROONEY

TERRY MOORE · DAN DURYEA

CO-STARRING

YVETTE MIMIEUX

introducing CONWAY TWITTY

AN ALBERT ZUGSMITH PRODUCTION

Directed by CHARLES HAAS · Produced by RED DOFF

AN OPEN LETTER TO ALL EXHIBITORS

from F. L. THOMAS

RANK FILM DISTRIBUTORS LTD

127-133 WARDOUR STREET LONDON W.1

Telephone: GERrard 7311

Telegrams: Jarfilms, Wardo, London

20th June, 1960.

FLT/JN

Dear Mr. Exhibitor,

In telling you about the Technicolor/Technirama production "THE SAVAGE INNOCENTS" I must first say that here is one of the most unusual, off-beat and deeply moving adventure stories ever filmed. Above all, here is truly wonderful entertainment - and it's British.

"THE SAVAGE INNOCENTS" is a gripping drama of Eskimo love and adventure, and of the clash between the primitive polar world and modern civilisation ..... but I'll not spoil the story for you.

You may have heard that this picture is rugged, with searing realism. So it is. But let me add: "THE SAVAGE INNOCENTS" is more than just tremendous spectacle, with world class performers like Anthony Quinn as an Eskimo hunter and lovely Yoko Tani as his wife .....

IT IS ALSO IRRESISTIBLE HIGH DRAMA AND ONE OF THE MOST TRULY SENSITIVE AND HEART-WARMING STORIES WE HAVE BEEN PRIVILEGED TO HANDLE.

Therefore, it is with pride and much personal satisfaction that I offer you - "THE SAVAGE INNOCENTS". *

Kind regards,

F. L. Thomas
Managing Director

* London release July 11th.

DIRECTORS THE LORD RANK, J.P., *Chairman.* : F. L. THOMAS, *Managing Director.* : JOHN DAVIS : KENNETH WINCKLES, M.B.E.

THE RANK ORGANISATION presents
A JOSEPH JANNI-MALENO MALENOTTI PRODUCTION

ANTHONY QUINN

TECHNIRAMA
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THE SAVAGE INNOCENTS

Based on the novel "THE TOP OF THE WORLD" by HANS RUESCH

Screenplay by NICHOLAS RAY · Produced by MALENO MALENOTTI . Directed by NICHOLAS RAY

Also starring YOKO TANI

RANK FILM DISTRIBUTORS LIMITED

Kine Weekly

LARGEST NET SALE : OVER 4,700 COPIES WEEKLY

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NEWS HIGHLIGHTS . . .

BoT decides to raise the levy exemption limit—and payments

THE Board of Trade proposes to raise the production levy exemption limit for small cinemas from £150 to £250 and increase levy payments by exhibitors from one-tenth to one-ninth of the admission price over 11d.

This is disclosed in a draft order placed before Parliament on Tuesday. The changes are estimated to increase the levy yield by £100,000 in a full year.

A second draft order fulfils undertakings in the Films Bill debate by providing for newsreels to receive the same rate of levy as first feature films, and not two and a half times that rate as in the case of other short films.

The first of the new orders establishes that "no exhibitor shall be called upon to pay more as a result of the new rate of levy than he would formerly have been called upon to pay by way of levy and Entertainments Duty combined."

Exemption from levy will continue for those entertainments which were formerly exempt as a result of being relieved from payment of cinema tax.

Takings at charitable entertainments and children's matinees will be excluded when calculating whether the exemption limit is reached.

The legislation provides that levy payments will not be made to newsreels where the registration is cancelled and permits the British Film Fund Agency to invest in Treasury Bills.

SCMA seeks new agreement

VARIATIONS in its national agreement with the CEA, which will probably include claims for more pay, longer holidays and a shorter working week, are to be sought by the SCMA.

Under its agreement, which expired last week after running for 18 months, the society is required to give the CEA six months' notice of its intention to seek variations. Notice was served on the CEA last week and at its next executive on July 6 the managers will frame definite proposals for submission to the exhibitors.

Five British festival entries

THE joint BFPA-FBFM selection committee has chosen five British films for screening at international festivals being held next month. Woodfall Production's "The Entertainer," starring Laurence Olivier and distributed by Bryanston Films in association with British Lion, will be the official British entry at the Karlovy Vary (Czechoslovakia) festival from July 8-24.

At the same event, The Rank Organisation's highly successful "The Royal Ballet" produced and directed by Paul Czinner, will compete in the documentary section.

For the San Sebastian festival, from July 9-19, the committee has chosen Rank's Allied Film Makers production "League of Gentlemen," starring Jack Hawkins, Nigel Patrick, Roger Livesey and Richard Attenborough as the official British entry.

The Betty Box production for Rank, "Conspiracy of Hearts," and British Lion's "I'm All Right Jack," produced by Roy Boulting and directed by John Boulting, have been selected as the British entries for the Locarno festival, being held from July 21-31.

COLOUR REEL OF STEELE WEDDING

Tommy Steele's wedding to Ann Donoghue has been filmed in Technicolor by Pathe News, and will be released today (Thursday).

The newsreel includes pictures of the wedding ceremony, the show business personalities who attended, the crowds and the reception.

Filming of the wedding follows colour reels of the Derby, Trooping the Colour and Royal Ascot. Pathe News has plans for many more presentations in Technicolor.

CMA extends its TV advertising

FOLLOWING the success of its recent experiment with big-scale TV advertising, CMA has decided to extend the campaign during the next three months.

It has booked minute-and-a-half spots for transmission by Associated Television for four major releases to theatres playing Rank release programmes.

New productions to be advertised on ATV are RFD's "The Savage Innocents" (for transmission on July 10), and "Make Mine Mink" (July 31), Walt Disney's "Sleeping Beauty" (August 7) and RFD's "Doctor in Love" (August 21).

In each case the advertisement will go out at a peak evening time of the Sunday coinciding with the start of the film's North-West London release.

CMA is also taking peak time on Southern Television for nine consecutive Wednesdays, starting June 29, to advertise attractions booked to South Coast theatres during the peak holiday periods.

This nine-week Southern TV schedule will be launched by "The Savage Innocents." And, in addition, the schedule will also include "Make

continued on page 26

GIANT CONTEST FOR 'HERCULES'

A SHOWMANSHIP contest, with a holiday in New York for the two winning managers and their wives and £1,000 in cash prizes for entrants, was announced this week by Warner-Pathe for "Hercules Unchained."

Open to managers of all cinemas playing the film, which is in Eastman Color and stars Steve Reeves and Sylva Koscina, the contest will be in two sections. The first is for ABC managers and the other for independent exhibitors and other circuits.

The New York holiday will be given as first prize in each section and Joseph E. Levine, producer of the film, has promised his personal hospitality to the winners while they are in America.

Warner-Pathe states that the contest has been devised so that every theatre will have an equal chance of winning the top prize and special arrangements are being made to provide cinemas with a wide range of exploitation material.

Plans are now being finalised for the film to

continued on page 26

Viewpoint

SIMPLE JUSTICE

IN THE legislation designed to continue the production levy, the Board of Trade has accepted the plea of the CEA to raise the exemption limit to £250.

But, at the same time, it has recognised the producers' need by raising the scale of payments to ensure that the level of the Fund is maintained. If there is no radical change in the trend of attendances, the producers are likely to be better off by an estimated £100,000.

The Board of Trade's decision, to be sanctioned by Parliament, is simple and logical justice. It is as important to exhibitors as it is to the producers to maintain the levy.

The new arrangement will ensure that no exhibitor is worse off than he was before the abolition of tax, and the burden of the levy will be borne by those cinemas in a more favourable position to carry it.

CHANGE FOR GOOD

THE degree of the success of The Rank Organisation's experiments in the television advertising of Rank releases can be gauged by the CMA announcement this week that the scheme is to be continued for another three months, and furthermore, that it is to be extended to the South Coast.

The initial experiment has well paid for itself according to careful box-office comparisons and the findings of market research. The decision to carry the scheme forward is to be applauded for any success that The Rank Organisation achieves will also benefit the industry as a whole.

This initial success appears to support the case for reorientation of the release pattern to conform more closely with the various areas of television coverage.

If the extended experiment confirms the value of the first campaign, the trade should give immediate attention to the possibility of making a break with outmoded tradition.

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Long Shots

MOST of the annual report of the BFPA executive council, published this week, is devoted to a succinct account of trade history during the year ended last March.

In this it is an indication of how closely integrated are all the various facets of our industry.

The way in which foreign trade has been, and is, growing, is shown by the number of pages devoted to what the BFPA briefly but accurately calls "export matters." Here are recorded the fact that BFPA and FBFM representatives have made special trips to Pakistan, Spain, Italy, West Germany, Argentina, France and Russia; the deliberations with the International Federation of Film Producers' Associations over ECM and allied matters; and the British participation in festivals all over the world.

Quite an impressive record of global promotion.

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THE trade's unanimous satisfaction with the appointment of Lord Morrison as president of the British Board of Film Censors was evident in the warm welcome extended to him by representatives of all sections of the industry at the reception arranged by John Trevelyan at the Dorchester last week.

Although this was an occasion for informal introductions, it was apparent that Herbert Morrison was well acquainted with many of our leading trade personalities.

The associations were represented by their presidents, Lord Rank, who we seldom see at trade functions these days, was there in company with John Davis, and ABPC was represented by C. J. Latta and Robert Clark.

Our producers, as might be expected, were also present in strength.

We tend to overlook the fact that the Kinematograph Manufacturers Association is the parent of the BBFC. This fact was brought home to us by the presence of such stalwarts of the KMA as Ernie Blake, Tommy Chilton, H. R. A. de Jonge and Harold Bastie.

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LIKE the major circuits, the Essoldo group is not only disposing of cinemas, but is also willing to purchase cinemas as going concerns in the right localities.

The group's policy was made clear in a statement issued last week by Sol Sheckman, chairman and governing director of the group.

"Whilst we may be selling a small number of our theatres, we are still very interested in the purchase of theatres if they are suitable propositions," he declared.

Sol added that he would be glad to hear at any time from circuits or independents contemplating sales of their theatres.

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WITH considerable pride and satisfaction, the British Film Institute is now officially in occupation of its new headquarters in London's Dean Street, W.1.

In the past—since its inception 26 years ago, in fact—the BFI has been merely a tenant, but now it has its own home in the handsomely appointed modern block where the headquarters staff and the film distribution library are now housed.

Cutting the tape at the inaugural ceremony last week, Sylvester Gates, chairman of the board of governors, remarked that it seemed to be traditional for new buildings to be opened before they were quite finished, or at least in full working order.

It was for this reason that the guests for the opening were confined to past and present governors, senior officers of the institute, and representatives of the Ministry of Works, who have rendered invaluable assistance to the BFI in the negotiations for the acquisition of the building.

James Quinn, director of the BFI, told me that the institute proposes to hold an At Home for the trade later in the year. By that time, the institute hopes to have the library, the information department and the Editola viewing rooms fully equipped and in operation.

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THE new headquarters provides more elbow room and a much pleasanter accommodation for the staff.

But it is still a great pity that the Treasury did not loosen the purse strings sufficiently to allow the BFI to acquire accommodation that would have permitted the archive and the staff and viewing theatre at Gt. Russell Street to be brought under one roof.

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AT last week's ceremony, Sylvester Gates also presented a long service award to Harold Brown, Ernest Lindgren's principal assistant who is in charge of the archive's vaults at Aston Clinton.

Incidentally, the archive is about to publish the second volume of the printed version of its permanent catalogue.

This part of the archive's work is an important contribution to the trade's historical records and, obviously, involves a great deal of patient and painstaking research.

The first volume of the printed catalogue, Silent News Films—1895-1933, was published in 1951. The new volume is titled Silent Non-Fiction Films—1895-1934, and will be available from July 1. The price is 15s.

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THE tradition of the Cinema Veterans' annual reunion dinner is gallantly upheld in spite of the fact that the character of the industry has changed dramatically in the past two decades.

Although the ranks of the 1903 Veterans were noticeably thinner this year, those mustered demonstrated that even if things are not what they used to be, they can still enjoy the memory with undiminished zest.

But the Veterans are not hide-bound by the precedence of tradition. Sam Eckman, elected president this year, has the distinction of being the first American to occupy that office.

In bestowing this honour upon Sam, the Veterans pay tribute to a confirmed Anglophile appropriately at a time when he is celebrating his 50th year in the business—and is still

...rously applying his shrewd mind to new ...nues of business.

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AMONG the guests of the evening, welcomed ... Charles Brown, were Lord Morrison, Cecil ...nstein, Bob Wolff, Arthur Christiansen, ...mer editor of *The Daily Express*, veteran film ...c Jympson Harman and John Trevelyan.

The best quip of the evening came from ...hur Christiansen in an allusion to Lord ...rrison's appointment as president of the ...ish Board of Film Censors. He referred to ... as "Mr. Morrison of London Town, a ...nd of freedom, a friend of liberty . . . but not ... licence."

The exhibitors present especially relished Cecil ...nstein's gentle ribbing of Sam Eckman when ... recalled that Sam was the first renter to ... flat-rentals; the first to charge 50 per cent.; ... first to break away from three-day bookings; ... first to insist upon increased prices of ...mission, and the first to earn a million ...unds with a film in the UK.

Sam reminded us that Cecil was referring ... "Gone With the Wind," in the promotion ... which both Fred Hutchinson and Doug King ...layed worthy parts.

Ernie Blake made the traditional presentation of the Veteran's Mug to past-president Ernie Rogers, and the president moved a vote of thanks to Tommy France, Ernie Blake and Drummond Scott, responsible once again for the organisation of the reunion.

The evening was rounded off by a lively cabaret arranged by Cecil Bernstein and presented by Granada's John Hamp.

At the AGM, the Veterans voted a donation of 25 guineas to the CTBF's Sir Arthur Jarratt Memorial Fund, and to this was added a little over £30 raised with a raffle at the dinner.

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THE board of ABPC paid tribute to another worthy veteran last week. The guest of honour was John Shaw, office manager at AB-Pathe's Manchester branch for many years, who can proudly look back upon a remarkable record of 50 years' service with the organisation.

He started with the original Pathe company in London in 1910.

John who was accompanied by his wife Connie, will go into retirement with the treasured memory of a really delightful dinner party and sincere expressions of the high esteem in which he was held by the board and executives of the company.

Expressing the board's appreciation of the loyal service which helped to make the Manchester branch one of the most efficient in the organisation, C. J. Latta presented John with a splendid wristwatch, and, acknowledging the part that a wife plays in her husband's successful career, handed a sealed envelope containing a cheque to Mrs. Shaw.

Macgregor Scott, John's immediate boss, Robert Clark, Bill Cartlidge and Jimmy McDonald added their personal tributes, and Arnold Barber and Bert Ellis, also a long-serving member of the Pathe team, added their congratulations. It was indeed a pleasure to join in this very happy family occasion.

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THE keen spirit of competition that exists between newsreels, which has been given a fillip by the introduction of colour, inspired AB-Pathe and Movietone News to rush out sequences covering Ascot before the regular Monday editions.

Ascot, of course, was a natural for colour and both reels shrewdly directed the appeal to women by putting the emphasis on the gay and sometimes startling fashions.

Congratulating George Gunn the other day on the excellence of the Technicolor newsreel prints and the speed of processing, he reminded me that the cost of colour was only about twice what it was in pre-war days, which, bearing in mind the sharp rise in costs in other fields, speaks volumes for the advances made in colour processing.

He also told me that the processing of the Trooping the Colour sequence was even speedier than one imagined. All the Technicolor prints were finished and shipped by 1.40 p.m. on the Sunday—just under 24 hours after the event.

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GLASGOW chartered accountant Ronald MacLuskie has been appointed director of this year's Edinburgh International Film Festival. At 28 years of age he is the youngest director the Festival has had so far. He will be assisted by Mrs. Doreen Scott, administrative secretary.

MacLuskie works in the Scottish Film Council —he is assistant to Don Elliot, the director, who was last year's director of the Festival. He has been seconded for several months by the Film Council to Edinburgh Film Guild which runs the Festival.

This year's dates are August 21 to September 11.

So far, about 60 films have been entered.

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FIRST prize for this year's "Miss Cinema of Great Britain" contest, organised by SCMA, should attract a big entry—thanks to the help of Unitalia.

The winner, to be chosen at the SCMA Ball at London's Lyceum Ballroom on October 24, will be given a holiday at Anzio. And I gather from organising secretary Graham Whitworth that Unitalia's Frances Mullen Clark is arranging for her to be guest of the Italian film industry and visit film studios near Rome to meet stars and trade personalities during the holiday.

For the first time, the contest is attracting big support on a nationwide basis and plans are being made to hold area finals in Cardiff, Leeds, Sheffield, Manchester, Glasgow, Edinburgh, Birmingham and Newcastle.

During its seventh annual Ladies' Luncheon, Variety Club gave the CTBF a donation of £5,000 for the Sir Arthur Jarratt Memorial Fund. The cheque was a first payment on Variety's pledge to give £10,000 to the Jarratt Fund, which is to devote the money to the welfare of children of cinema trade employees. Drummond Scott, secretary of the CTBF, is pictured (right) receiving the cheque from Monty M. Berman, Variety Club's Chief Barker

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AT the recent International Convention of Variety Club, London Tent 36 pledged itself to equal, if not surpass, last year's record fund-raising effort, and already it seems that the promise will be fulfilled without great difficulty.

A windfall of £20,000 has come to the club by way of a donation by Isaac Wolfson, head of Great Universal Stores, who is a great supporter of many worthy causes in which the trade is interested.

This generous gift will help to fulfil Variety Club's pledge to the Duke of Edinburgh to establish seven new boys' clubs by the end of 1960.

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WITH the death of Jack Norman, the trade has lost another pioneer who started in a humble capacity but established himself in a particular niche in the industry. He was 63 years of age and had patiently suffered a long illness.

Jack started in the business as an operator in 1912 and went on to establish the largest independent stock shot library in the country. And associated with this business, his cutting rooms and despatch agency were well known and widely utilised.

Jack was a resourceful innovator and his pioneering activities deserve a mention in the trade's historical records.

He claimed to be the first to show films in a moving train, and in a police court. He also pioneered the showing of newsreels of such events as the Derby, the Grand National and the Boat Race in various West End hotels.

Another venture of his was the founding of the Brighton film studios.

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ONE of the trade's most capable advertising men, Reg Jackson, is leaving Warner-Pathe to set up his own advertising agency.

Reg joined AB-Pathe in 1946 and went over

continued on page 22

News of the Week

BOULTINGS—ACTT action is settled by agreement

AN APPLICATION that there should be a stay of proceedings in the action by John and Roy Boulting against the ACTT and general secretary George Elvin was approved when the hearing resumed in the High Court on Tuesday.

"The Court thinks that the parties are to be congratulated on coming to what is clearly a common-sense agreement," said Lord Parker, the Lord Chief Justice.

For the Boultings, L. G. Scarman said the union and Mr. Elvin were willing to give undertakings that they would suspend the instructions to feature members not to work for the Boultings and requests it had sent to Shepperton Studios and to laboratory employees concerning the dispute.

This suspension would not be rescinded and no further instructions or requests issued until the final disposal of the Boultings' action.

"Your Lordship will appreciate that these terms give my clients the substantial relief for which they came to this Court," said Counsel.

When the hearing opened last week before Lord Parker (the Lord Chief Justice), Mr. Justice Hilbery and Mr. Justice Donovan, John and Roy Boulting alleged that the ACTT had taken action designed to "frighten them off" an action which they had begun against the union.

At that time, Mr. Scarman said that since the issue of the writ in the Boultings' action, the union and Mr. Elvin had issued a circular to union members and had written a letter to a third party who had close business relations with the Boultings.

Both communications were calculated to frighten the Boultings off the action and amounted to intimidation or the exertion of pressure on the producers, he submitted.

Future

Mr. Scarman said that on March 4 without prejudice to their action the Boultings resigned their membership "in so far as it may exist," so there would be no doubt about the future. The circular of which complaint was made instructed all feature members not to work for the Boultings or Charter Films after the current production, "The French Mistress."

On the same day, May 10, a letter was sent to the secretary of Shepperton Studios informing them of the circular and requesting them not to allocate association members to the Boultings. The letter added: "Should you do so we would consider ourselves in dispute with you and take appropriate action."

In an affidavit, Mr. Elvin stated that it was the union's settled general policy that all employees engaged on the technical side of film production should be members and, to further that end, that members should not work with non-members.

The acts about which the Boultings complained were designed to further the union's policy and not to hinder the presentation of their case to the court or put pressure on them in the conduct of their action.

Rank makes bid for Kershaw shares

THE BOARD of A. Kershaw and Sons has recommended shareholders to accept a bid for its shares by Rank Television and General Trust. Rank has offered 22s. for £1 cumulative preference shares, 12s. 6d. for 9s. non-cumulative preference shares and 18s. 6d. for 1s. ordinary shares.

The offer is conditional on a 90 per cent. acceptance on or before July 8.

Under the terms of the offer all directors of Kershaw would resign and each receive £500 as compensation for loss of office.

The assets of A. Kershaw and Sons consist almost entirely of a minority interest in Rank Precision Industries. The company owns 43¼ per cent. of the preference and 39¼ per cent. of the ordinary share capital of Rank Precision Industries.

BFFA pays out at 43 per cent

THE seventh interim allocation of the British Film Fund Agency for the third year will be at the rate of 43 per cent.

Distributors' earnings for the four weeks ended May 28, 1960, are as follows: Low cost films eligible after multiplying by two: £62,780; low cost films not eligible for two times rental: £7,085; high cost films: £566,657; films not less than 3,000 feet: £636,522; films under 3,000 feet, after multiplying by 2¼: £64,400.

Levy collections paid to Agency by HM Customs and Excise to June 11, 1960, approximately covering entertainments to May 28, 1960: £274,350.

Sapphire—TV Writing School deal

A NEW agreement to train British and Commonwealth writers for television has been concluded between the Walton Sapphire Group, one of the most successful TV series-producing companies in the country, and the Television Writing School.

The two companies plan to produce a comprehensive course covering theoretical and practical instruction aimed at raising the general standard of TV writing.

Said Jonathan Fisher, director of Walton Studios, who has acquired a controlling interest in the Television Writing School: "It's the first time a major producer has been individually involved in a training scheme for television."

Under the new management, Hannah Fisher, executive producer of Sapphire Films, and J. K. Morris, managing director of Walton Studios, join the board of TWS.

Describing the provision of new writers as the most vital problem facing British TV today, Mrs. Fisher said the new facilities would be available to the whole industry.

Last week producer Dennis Vance presented a cheque for £250 to the winner of the Television Writing School's first "Play Of The Year" award. It was won by 35-year-old Staffordshire-born schoolteacher Malcolm Stuart Fellows. His play, "The Truth About Helen," has now been bought by ABC TV's "Armchair Theatre."

Settlement in KRS action

A KRS member, acting at the request of the KRS, recently instituted High Court proceedings against Pavilion (Chelmsford), Ltd., for the recovery of the renter's share of the relief from Entertainments Duty given by Section 6 of the Finance Act, 1959.

The exhibitor has settled the action by payment of the amount claimed and costs. The exhibitor has also discharged in full the claims of other renters made on the same basis.

A. R. Partner of Pavilion (Chelmsford), Ltd., has stated through his solicitors that the decision to settle was a personal one and the decision which has been made is one of expediency and it was also stated that settlement of those particular claims was not an admission of liability.

World fight on film

THE film of the Floyd Patterson-Ingemar Johansson fight for the World Heavyweight Championship, which took place in New York on Monday night, will be released by 20th Century-Fox for screening on Monday, June 27.

AMPEX RECORDERS ARE CHEAPER

Rank Cintel's Ampex 351 range of professional tape recorders now being manufactured by Ampex in Great Britain has been reduced in price.

These machines are built to the same rigid specification as the American models but are designed to operate directly from 240V AC, 50c/s mains without the need of an auto-transformer.

CCIR equalisation is supplied as standard, but NAB equalisation is available if required.

Full details of the new lower prices now in operation are available from Rank Cintel Ltd., but, as an example, the popular 351 2-channel portable machine has been reduced to £875.

Variety's race day target is £20,000

A TARGET of £20,000 has been set for itself by the Variety Club of Great Britain for the race meeting to be held at Sandown Park on August 27 in collaboration with the Sandown Park executive. The first time the event was held, last year, £12,000 was raised.

Profits will be allocated in three equal parts to the Duke of Edinburgh Award Scheme; the Variety Club Cancer Research Unit for Children; and Variety Club's Heart Fund.

The Duke of Edinburgh Award Scheme and the Imperial Cancer Research Fund, which administers the children's cancer unit, are actively co-operating in the promotion of the meeting. Sir John Hunt and Lt.-Col. V. A. J. Heald represent the Edinburgh Scheme, of which they are secretary and assistant secretary respectively, and Arthur Dickson Wright, vice-president of the Royal College of Surgeons, represents the Imperial Fund on the Variety Club organising committee.

Committee chairman is Irving Allen, first-assistant Chief Barker, who conceived the idea of the annual meeting, and Nat Cohen is deputy chairman.

A brochure is being published for the event. This will be given free with race cards on the day. It is hoped to raise several thousand pounds in advertising the venue.

The programme will feature six major races: Prince Philip has given permission for his name to be associated with one of the races. Cups to the value of £1,000 are being donated by Mappin and Webb; and the winning owner of each race will be presented with a trophy which will be permanently retained.

Stars of screen, stage and television are being invited to the meeting and will present the trophies to winning owners. Ted Heath (a member of Variety) and his band will play before racing starts.

Four of the races are to be televised by ATV. The programme is:—

The Rails Bookmakers Sprint Handicap.—£1,000. 5f.

The Billy Butlin Selling Stakes.—3-y.-o. £500. 7f.

The Daily Mirror Handicap Stakes.—3-y.-o. £2,000. 1m.

The Lyons Maid Stakes.—£3,000. 1m.5½f.

Stakes yet to be named.—£2,000. 2m.

The Variety Club Stakes.—2-y.-o. £2,000. 5f.

Tickets for the Members' Enclosure are £2 5s. each for men and £1 15s. for women. Tattersall tickets are 25s. each for both men and women.

JAROFD-AA deal on distribution

AS AN extension to existing arrangements under which The Rank Organisation has released Allied Artists product in Germany and Austria, JAROFD is now to handle the distribution of the American company's films in Holland and Sweden.

Films involved in the new deal for distribution in Sweden, Germany, Austria and Holland include "Pay or Die," "Bluebeard's Ten Honeymoons," and "The Purple Gang." In addition, Rank FD (Holland) will distribute Allied Artists "The Bat," starring Vincent Price and Johnny Rocco, throughout the Netherlands.

FRANCIS KOVAL'S PREVIEW FROM BERLIN

Tenth anniversary festival will be the best so far

THIS year the Berlin Festival (June 25-July 2) is celebrating its tenth anniversary and judging by the titles of the films entered, and by the names of the prominent guests who have accepted the Festival's invitation it will be the best staged in the city so far.

Some of the 39 participating countries will be represented only by shorts, but all the major film-producing nations have sent to Berlin pictures which are bound to arouse curiosity, interest and—in some cases—controversy.

Among those likely to be rated controversial is the British entry "The Angry Silence," the screening of which is scheduled towards the end of the Festival.

Selection

The English documentaries competing in Berlin are Anglo Amalgamated's mountaineering picture "Hazard" and "An Artist Looks at Churches."

The first of the American selection to be shown (on Saturday, June 25) is Stanley Kramer's "Inherit the Wind," which will have its world premiere in Berlin.

Stanley Kramer will be there together with stars of the film, Spencer Tracy and Gene Kelly.

The other U.S entry is Elia Kazan's "Wild River." In accordance with a long-standing tradition Walt Disney will be represented by one of his highly popular nature films, "Jungle Cat."

France has three feature entries. The most important is Robert Bresson's "Pickpocket," made entirely with non-professional actors. The others are "A Bout de Souffle" ("Out of Breath"), directed by Jean-Luc Godard, stars Jean Seberg and Jean Paul Belmondo and Philippe de Broca's "Les Jeux de l'Amour"—which opens the Festival on June 24.

The remarkable thing about the French contribution is that the total cost of the three pictures does not exceed £120,000.

Italy's official entry "Under Ten Flags" is a typical co-production with distinctive international imprint.

Comedy

In this naval warfare story Duilio Coletti has directed not only the Italians Folco Lulli and Eleonora Rossi-Drago, but also Charles Laughton, Van Heflin and Mylene Demongeot.

The second Italian film is the comedy "Il Mattatore" ("The Master-Crook"), starring Vittorio Gassmann.

Spain is sending a comedy, Cesar Ardavin's "The Rogue of Salamanca."

The Argentine will be represented by "Fin de Fiesta," a politically provocative film by Leopoldo Torre Nilsson, who some years ago attracted attention with his "House of the Angel."

Another name familiar to British arts-theatre audiences is that of the Greek director Michael Kakoyannis (also known as Michael Yannis) whose new picture "The Last Spring" will have its world premiere in Berlin.

Finally two feature films from Japan are scheduled, one from Brazil, one from Norway, one from Denmark, one from Finland—not to mention countries like India, Korea, Thailand and the Philippines—participating with one full-length picture each.

All these entries (the total has not been announced yet) will be judged by an eleven-strong international jury.

Italy will be represented by the former director of the Venice Festival, Floris Luigi Ammannati, the French member is Georges Auric, the composer of film music, while Hollywood sends Harold Lloyd, the celebrated comic of the silent film era.

For the two last-named special tributes are planned within the framework of the Festival. On June 30 Harold Lloyd will take the bow at a special screening of "The Freshman," and the British film "Moulin Rouge" will have a showing in the presence of the French composer who was responsible for its musical score.

Writer

The British member of the jury is the writer, Norman Reed.

A number of important conferences will be held in Berlin during the Festival. Of particular significance is the meeting of the International Federation of Film Producers' Associations for which the arrival of Eric Johnston is expected.

For the first time a part of the proceedings will be made public, and exponents of various national film industries will address the press in the "Kongress-Halle," Berlin's largest and most modern assembly hall.

THE BRITISH PARTY FOR BERLIN

THE British party travelling to Berlin includes: Arthur Watkins, president of the BFPA, and Mrs. Watkins; J. P. H. Walton, general secretary, BFPA, and Mrs. Walton; R. J. Stapleton, Festivals representative, BFPA; A. W. Filson, secretary FBFM.

Pendennis Pictures: Mr. and Mrs. Pallos: Miracle: Phil Kutner and S. Michaels.

Bryan Forbes, producer of "The Angry Silence," Richard Attenborough, the star, and Pier Angeli.

Lion International: Victor Hoare, Sidney Safir, Theo Richmond and Peter Burger.

ABPC and AB-Pathe: Dr. E. G. M. Fletcher, M.P., and Mrs. Fletcher; C. J. and Mrs. Latta; Macgregor and Mrs. Scott; and Kenneth S. Allen.

JAROFD: Ernest Welton and G. Martin. Technicolor: Mr. and Mrs. G. Gunn.

Gala: Kenneth Rive. Woodfall Productions: Harry Salzman. COI: John Maddison.

A BBC television film unit: Alan Sleath, Derek Bond, W. Parry Jones and Mrs. J. Cooper.

The official government delegate resident in Berlin is George Turner.

World Markets

Skouras announces 20th-Fox's withdrawal from MPAA

NEW YORK.—Spyros P. Skouras announced "with deep regret" that 20th Century-Fox has given the required six months' notice of withdrawal from the Motion Picture Association of America.

In making the resignation public, Mr. Skouras declared that the withdrawal "was in no way a reflection on the Association or its dedicated staff, but rather reflects the differences of opinion within the membership of the organisation."

Mr. Skouras went on to praise MPAA president Eric Johnston, whom he called "a distinguished leader and a progressive force within the industry."

In addition, the executive had high praise for the Motion Picture Production Code, which he characterised as "a vital organ of the American industry." He also paid special tribute to the code's conscientious administrators.

While company officials refused to comment further on the announcement, other sources speculated that Mr. Skouras may have been irked by a lack of protest on the part of other Association members over MGM agreeing to distribute the forthcoming Samuel Bronston production "King of Kings" which would be similar in theme to the long-announced "The Greatest Story Ever Told" which has been on the Fox agenda for some time and which is to finally go before the cameras at the end of the year.

Similar circumstances were believed to have arisen during the past year involving other company members. Again, Fox received no satisfaction.

From Washington, Mr. Johnston stated, "I speak not alone for myself, but for all members of the Association in expressing the deepest regret that Mr. Skouras has decided to resign from the Association. He is one of the genuinely great leaders in American motion pictures.

"This industry is passing through times which require more and not less co-operation among all individuals and groups; more understanding and not less among us all; and a keener feeling for the welfare of the industry as a whole.

"Mr. Skouras has always put the industry's interest foremost. No individual has done more to initiate, develop and follow through on projects to benefit the common welfare.

"This industry needs his inspiration, his guidance and his tireless efforts to make this a better and more prosperous business.

"If he should decide to return, he is always sure of a hearty welcome. Our door is always wide open to him and to 20th Century-Fox."

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AT THE annual United Artists stockholders meeting, which was one of the shortest and quietest in history, chairman of the board Robert S. Benjamin reported a 10.5 per cent. increase in net earnings for the first quarter of 1960 over 1959.

UA's gross world-wide income for the first quarter of this year totalled 23,188,000 dollars against 19,297,000 dollars for the same period in 1959, Mr. Benjamin told shareholders gathered at the Astor Theatre on Broadway. First quarter net earnings for 1960 were 788,000 dollars compared with 712,000 dollars for the comparable period of the previous year.

The quarterly net represents earnings of 47 cents per share on the 1,664,218 shares outstanding on April 2, 1960. This compares with net earnings of 43 cents per share for the first quarter of 1959 after adjusting the shares so that a comparison could be made. The company had previously reported a record net of 4,111,000 dollars for 1959 on an all-time high company gross of 95,068,000 dollars.

Mr. Benjamin underscored UA's continuing growth pattern as well as diversification. President Arthur Krim forecast continuing growth based on the finest backlog of quality films in the company's history.

One question was asked by a shareholder regarding the company's standing should Toll TV become successful and national in scope. Mr. Benjamin replied that the company was flexible and could move whichever way necessity dictated. If Toll TV should come into being, then, said he, this would be another great outlet for pictures.—**Mel Konecoff.**

France ends local tax on entertainment

PARIS.—Three days before their Congress, French exhibitors learned that the French Government would probably end what is known as "the local tax."

This two and a half per cent municipal tax is imposed on all transactions, but entertainment pays a higher rate—eight and a half per cent.

The question of ending the tax has come up several times and it is now almost certain it will no longer be payable when this article appears in print.

But the exhibitors, although grateful, are not deliriously happy. They realise that the problem is getting the public into the cinemas. Empty cinemas produce no savings. This knotty problem will, therefore, take pride of place at the Congress.

M. Fourré-Cormeray, director general of the National Film Centre, has already pointed out the way. He said this week, before the Congress opened: "Many exhibitors, even now, obtain good results, thanks to their skill, their position, their ideas and their interesting innovations."

The director general was referring, indirectly, to these few showmen who really are showmen. They are few and far between. Very few exhibitors try to merchandise their films. They are content to allow the distributor to sell them posters and leave the critics and public opinion to do the rest.

M. Gaetan de Boissiere who runs a very important film advertising agency told me, when I met him at Cannes, that French show[illegible]n will have to develop their ideas if they ar[illegible] save the French industry. This view now ap[illegible]ars to be shared by the National Film Centre.

It is also true, of course, that many [illegible]wmen hope an increase in the TV tax and a c[illegible]n the TV programme budget will disgust viewe[illegible]. But this is a very long shot and is no[illegible] likely to make very much impression.

On the other hand the development [illegible] the Common Market and the decision to s[illegible]ed it up is frightening the production side.

Over the past few weeks German pen[illegible]ation seems to be very much in evidence. The [illegible]arket will suppress quotas between its membe[illegible] and complete liberty should be achieved in [illegible]0, if not before, since a speed-up is very mu[illegible]h on the board at the moment.

Already German films are being give[illegible] considerable prominence and the UGC [illegible]rcuit (Union Generale Cinematographique) wh[illegible]h is virtually owned by the Government which holds a majority of shares, is booking mor[illegible] and more German films.

That may be purely incidental but th[illegible]re is already talk of the Germans buying up a [illegible]ircuit in France and since UGC has already co[illegible] the tax payer almost two million pounds, the[illegible]e are suggestions, in some quarters, that the Germans might take advantage of the deficit.

Be that as it may, M Arno Hauke, who runs the German UFA company, has already signed an agreement with the French firm Sofradis and there is now a real fear that German films may swamp the French market.

It is pointed out, for example, that the German cinema is flourishing whereas the French industry is limping.

Finally the termination of the French Aid Law and its replacement by a new loan system, which has been outlined in KINE. several times, is expected to weaken the French position even more.

Indeed, there is a real fear that the Germans are prepared to take steps to strengthen the position of the French film industry by choosing the props to keep it up.

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THE French Academy preferred a film director to a politician when it voted by 18 votes against eight for René Clair last week. His adversary was Francois Pietri, several times a cabinet minister.

The French Academy is, of course, the eminent body of thinkers who "fix" the French language. They are known as "Immort[illegible]s," and their job is to draw up an official F[illegible]ch dictionary. Each word is debated for m[illegible]ths and new words are introduced. The com[illegible]ete dictionary is rarely published, although a[illegible] re-viated versions see the light once or twice [illegible] a century.

Never before has anyone entirely conne[illegible]ed with the technical side of films been electe[illegible]an "Immortal" although Marcel Pagnol, [illegible]he writer, has written innumerable scenarios [illegible]nd Jean Cocteau, poet and painter, is also, now [illegible]nd again, a film director.—**Henry Kahn.**

W. German production cut by 25 per cent.

BONN.—West German companies have [illegible]n-nounced a total of 110 feature films fo[illegible]e 1960-1961 season. This represents a decrea[illegible]f about 25 per cent. over the previous year[illegible]e-flecting the generally unstable situation in [illegible]e German industry.

The actual total of feature films availab[illegible]o German exhibitors during the 1960-1961 se[illegible]n may be as low as 100 judging after perce[illegible]e of failures of projects during recent years.

These figures include all German-lang[illegible]e features which means West German as we[illegible]s

strian and Swiss pictures and German-language co-productions.

The West German market is thus entering a period of "film shortage" and must depend during the 1960-1961 season more than ever upon imports.

German trade circles have been expressing some concern about the production downward trend indicated in Hollywood. Less German-language features and a slower flow of Hollywood pictures (which have been occupying about 30 per cent. out of the local programmes) is believed to sum up to a critical shortage situation.

There is a strong chance that other nations exporting pictures to West Germany might try to fill the gap within their quotas and film agreements.

Unknown factor in such a trend is, however, the West German public which resents any major changes in the feature film supply.

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WEST GERMAN distributors turned down a plan to handle distribution in certain areas, as for example in West Berlin, by a jointly financed agency.

Original plan called for a drastic reduction in distribution costs by setting up such an agency. Competitive reasons are now given for the rejection.

German distributors are nevertheless searching for new possibilities to lower distribution costs.

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THE German-Italian film trade agreement was extended with the new provision that each of the two countries increases its quota from 30 feature films annually to 40. New pact expires on August 31, 1961, and has a provision for a further extension until December 31, 1961.

Both delegations participating in the trade talks expressed their satisfaction with recent favourable developments in the film trade between the two countries. The increased quotas were described as a contribution by the two nations towards the establishment of a Common Market in the film field.

The two delegations stressed the importance of international co-productions between companies from Germany and Italy. Recently, it was stated the German share in German-Italian co-productions was the greater one.

There will be provisions, within the frame of the new Italian-German film trade pact, for balancing the two co-production shares within the overall co-production activity of one year instead of balancing co-production shares within the financial frame of each film project.

The new plan provides for the balancing of all German-Italian co-productions as well as German films made in Italy and Italian films made in Germany. Reciprocity is the overall aim of the balancing practice.

The German delegation, at the recent trade talks, tried to get more admissions for short films (so-called cultural films) in Italy. However, the Italian side said that "the current market situation in Italy," makes it impossible to show non-Italian short films at a regular basis.

There is a chance that future Italian film legislation, according to what the Italian delegates said, would provide for a more liberal import of non-Italian short films.

As an interim solution, some 15 West German short films will be imported, using the services of ANICA, at a total cash price of 1,000,000 lire.

These pictures will be shown outside the commercial theatre field in Italy and principally in schools and universities.

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THE number of Television receiver licensees in West Germany and in West Berlin has passed the 4,000,000 mark and is increasing at a rate of 100,000 new sets per month.—**Gustav Genschow.**

Western India plans new federation

BOMBAY.—Since the Motion Picture Producers' Association and the Producers' Guild have resigned from the Indian Film Federation, attempts are now being made to form a separate federation of film interests for Western India alone.

A committee has been formed with B. D. Bharucha, R. Chandra, P. K. Bhandarkar (one-time sales manager with RKO-Radio), and J. B. H. Wadia to frame the constitution for the new Western India Film Federation.

Meanwhile, B. Nagi Reddi, president of the Film Federation of India, has appealed to the Bombay wing of the industry to come back to the all-India body.

The split occurred because of differences of opinion between the Madras-Andhra-Bengal wing and the Bombay wing over the question of excise duty levied by the Indian government on exposed films.

The Bombay section of the trade has now decided that the excise levy should be shared by the distributor and producer on a fifty/fifty basis and that this should be recovered from the exhibitors. When a producer is unable to bear the charge, the distributor will pay the entire levy and treat 50 per cent. of it as first charge on the picture.

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THE Sovexportfilm representatives in Bombay are actively in the market for Indian pictures to be shown in Russia.

Obviously the idea behind the purchase of Indian films is to encourage more and wider exhibition of Russian films in India where they have not made the hoped for progress, and certainly not on the level indicated by the warm response the first Russian picture, "On the Circus Arena," had.

Sovexportfilm has acquired three Indian pictures, all of which are being dubbed into various Russian dialects. The films bought under the new deal are the Bengali picture, "Kabuliwalah," adapted from a famous story by the poet Rabindranath Tagore, and the two Hindi pictures, "Hum Log" and "New Delhi."—**N. V. Eswar.**

CEA-NATKE wage agreement

BELFAST.—A new agreement between CEA and NATKE came into force on June 13 and brings the wages of Northern Ireland cinema workers into line with those across the water.

The hours worked by cinema staff, however, are still greater than those in Great Britain.

The hours for projectionists have been reduced from 46 to 44—one more than those for projectionists in Great Britain. The hours for other male staff have been brought down from 48 to 46, which compares with the 44 in operation across the Channel.

Cinema cafe workers receive a 5 per cent. increase in wages. A decision regarding their hours has been held in abeyance.

Northern Ireland NATKE has a standing agreement with CEA to meet within seven days of any new agreement reached on wages and conditions in Great Britain.

It was as a result of this agreement that the two sides came to the present arrangement.

It is understood that NATKE withheld pressure on the hours of working on account of the fact that abolition of tax was not granted by the Northern Ireland Minister of Commerce.

The refusal of the Minister has had a dispiriting effect on the trade. One Belfast cinema, in an industrial area, will soon be up for sale and there is a strong possibility that three other suburban cinemas, belonging to the same group, will follow it on to the market.

Some exhibitors, however, are finding consolation in the statement of the Minister, during the committee stages of the Finance Bill, that this would likely be the last year in which Ulster would suffer the entertainments tax.—**S. Gordon Duffield.**

Production at Ardmore is looking up

DUBLIN.—Production at Ardmore Studios, which had slumped for a while, is now brisk, with two English companies at work there. Hammer is making "The Sword of Sherwood" in CinemaScope-Technicolor, starring Richard Greene, and Nigel Patrick is directing "Johnny Nobody," in which he stars with Yvonne Mitchell, Aldo Ray and William Bendix, for Viceroy Films.

Darryl Zanuck has also been in Dublin for the past ten days on location work with "The Big Gamble," which he has based on the Pathe Studios in Paris, as he could not get studio space here at the required time.

Richard Fleischer is directing "The Big Gamble," which stars Juliette Greco, David Wayne and Stephen Boyd; cameraman is William Mellor. Gregory Ratoff came in for a brief talk with Zanuck and then moved on to Paris. "The Big Gamble" is being shot in CinemaScope-Technicolor, and after completing locations this week the unit moved on to the South of France; other locations are set in Africa.

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THREE of the features which Dermot Breen has set for the Cork Festival (September 21-28) are "A Tribute to Sir Carol Reed," "The Post-War Polish Cinema" and "The Pre-War Greats of Hollywood."

A Package Tour has been organised for English visitors, covering a 10-day all-in tour with tickets for all gala performances and membership of the Festival Club. Cost ranges between 20 guineas (from Manchester) to 22 guineas (from London).

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CONSIDERABLE interest is being expressed in Dublin in the forthcoming presentation of Columbia's "Anatomy of a Murder." This failed to pass the Censor, but was sent back for re-editing and, on subsequent submission, received a limited certificate for over 18's.

The National Film Institute has given a "Recommended" rating to British Lion's "The Angry Silence." Of the other films viewed during May it rated only ten as suitable for general audience, 17 others were rated for adults.—**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILL[illegible]GS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Gazebo, The (MGM)—U.S	**102 min. (A)**	Glenn Ford ... Debbie Reynolds Carl Reiner	Whacky CinemaScope murder mystery comedy, adapted from the Broadway and West End stage hit. Story concerning blackmailed TV writer who resorts to homicide fully stretched, but co-stars resourceful, intermittent gags apt, domestic asides agreeable, and camera work effective	**Good star and title "l[illegible]ht" fare (C)**
Generation, A (Contemporary)—Polish	**90 min. (A)**	Tadeusz Lomnicki Urszula Modrzynska Tadeusz Janczar	War melodrama, given English sub-titles, describing life in Nazi-occupied Poland. Tale, one of a saga, moving and exciting, acting first-class, direction shrewd and backgrounds authentic	**Very good art house proposition (C)**
Girls' Town (MGM)—U.S	**90 min. (A)**	Mamie Van Doren Mel Torme Paul Anka	Metroscope sexy and vulgar teenage melodrama, with clumsy spiritual overtones, about curvaceous delinquent's rehabilitation. Story turgid, cast uneven, " pop " numbers incongruous and moral obscure	**Ticklish booking (C)**
***In The Nick (Columbia)—British**	**105 min. (U)**	Anthony Newley Anne Aubrey James Booth	CinemaScope " big house " burlesque telling how psychiatrist mends the ways of a tough guy and his mob. Tale somewhat laboured and Anthony Newley restrained as hero, but co-stars unfettered, by-play breezy, romantic angle popular, songs tuneful and staging adequate	**Good British star light booking (C)**
Republic Of Sin (Gala)—Franco-Mexican	**100 min. (X)**	Gerard Philipe ... Jean Servais Maria Felix	Franco-Mexican political-and-sex melodrama, set in a small Latin-American republic, concerning idealist who allows heart to rule head. Story unsubtle, but characterisation sharp, highlights hectic, and English sub-titles lucid and frank	**Sound commercial Continental (NC)**
Rich, Young and Deadly (MGM)—U.S	**93 min. (A)**	Mickey Rooney ... Terry Moore Dan Duryea	Metroscope melodrama, covering parent's brief, though grisly, encounter with ruthless military academy commandant. Acting robust, action stealthy, climax full-blooded and backgrounds effective	**Reliable tough joint " double bill " (C)**
***†Savage Innocents, The (Rank)—British**	**111 min. (A)**	Anthony Quinn ... Yoko Tani Marie Yang	Technirama-and-Technicolor " life in the raw " melodrama about Eskimo whose introduction to Western civilisation has near tragic repercussions. Story sympathetically told, international cast impressive, direction understanding, human angles strong, highlights breathtaking, exteriors authentic and photography superb	**Outstanding British b[illegible]-office proposition (C)**
***†Tarzan The Magnificent (Paramount)—British**	**86 min. (U)**	Gordon Scott ... Jock Mahoney Betta St. John	Technicolor action melodrama telling how Tarzan, the muscular African "jungle boy," overcomes formidable obstacles while rounding up murderer. Yarn straightforward, Gordon Scott's physique terrific, support eager, thrills spectacular and settings bizarre	**Capital British "seri[illegible] fare (CC)**
†Wild River (20th Century-Fox)—U.S	**105 min. (A)**	Montgomery Clift Lee Remick Jo Van Fleet	CinemaScope-and-De Luxe Colour alfresco melodrama, describing war of attrition between eighty-year-old woman property-owner and U.S Government agent. Tale intelligent and lusty, characterisation skilful, direction painstaking, romantic asides agreeable and photography first-class	**Good, if overlong, gene[illegible]l booking (C)**

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE. † IN COLOUR

continued on page 19

Your Films

by JOSH BILLINGS

West End

AS I WRITE the heat's definitely on and the tropical sun is causing takings to wilt in most suburban and provincial halls, but London's many visitors are saving the West End. Stroll through Piccadilly and you'll know what I mean.

Oddly enough, X certificate films, the subject of so much controversy lately, are grabbing the biggest sums. In fact, I don't know what we'd do without them. Here's the list: "Suddenly, Last Summer" (Columbia-British), "The Trials of Oscar Wilde" (Eros-Super Technirama 70-British), "Never Let Go" (Rank-British), "Peeping Tom" (Anglo Amalgamated-British), "Oscar Wilde" (Twentieth Century-Fox-British) and last, but by no means least, "The Green Mare's Nest" (Cross-Channel - Franscope-French). No lack of variety!

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The hit U certificate film is unquestionably "Li'l Abner" (Paramount-VistaVision), which has zoomed at the Plaza. The musical cannot claim a well known cast or an attractive title, but it's grand, ear-tickling fun and the fans lost no time in seeking it out.

Unfortunately, "Li'l Abner" must leave the Plaza on Wednesday so that "Five Branded Women" (Paramount), a war melodrama, can be shop windowed before it's released. I need hardly tell you that it's breaking Fred Hutchinson's heart to take off "Li'l Abner," but at least he has the satisfaction of knowing that Paramount houses a past-the-post winner.

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"THE UNFORGIVEN" (United Artists-Panavision), an outdoor adventure melodrama, directed by John Huston, got an A certificate and a panning from many members of the press. How the highbrows love to put an actor or a director on a pedestal and then knock him off. At one time, John Huston couldn't do a thing wrong. Well, neither the A certificate nor the patronising reviews has harmed "The Unforgiven." The film had a tremendous first week at the Leicester Square Theatre, and is keeping up the great work.

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THE grand news about "The Unforgiven" came from Monty Morton and he also told me that "The Chaplin Revue" (United Artists) is still doing fine at the London Pavilion. Whether the Chaplin re-issue will prove equally successful in average halls remains to be seen, but, although no official statement has been made, I've a feeling there's a more than outside chance of the comedy getting a circuit break. The sun's certainly shining on UA and giving it a beautiful tan—not tanning!

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COLUMBIA'S "Suddenly, Last Summer" (Columbia-British) continues to pack the Columbia Theatre, Shaftesbury Avenue. The frank screen version of Tennessee Williams's play not only has an intriguing title, but can boast of an outstanding cast, headed by Elizabeth Taylor.

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WHEN it comes to titles, "Never Let Go" (Rank-British), has proved singularly apt. The Peter Sellers gangster melodrama got off to a flyer at the Odeon, Leicester Square, and has held on tenaciously. Frankly, I prefer Peter Sellers in comedy, but, oh boy, can he be tough! On Thursday, "The Savage Innocents" (Rank-Technirama-British) goes to the Odeon, Leicester Square. A striking film about Eskimo life, it should keep the cash registers busy.

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"SERGEANT RUTLEDGE" (Warner-Pathe) scored steadily at the Warner Theatre. It was directed by John ("Stage Coach") Ford, also an erstwhile critics' favourite, but his latest got the cold shoulder from the scribes. The western trial melodrama was followed by "House of Wax" (Warner-Pathe-3-D), an early X certificate horrific. Many youngsters have grown up since the chiller was first put out and Percy Livingstone is confident the film will excite their curiosity. He's not the only one.

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TOMORROW, "Sons and Lovers" (Twentieth Century-Fox-Cinemascope-British), a picturisation of D. H. Lawrence's sensational novel and persistent best seller, moves into the Carlton, Haymarket. It takes over from "Oscar Wilde" (Twentieth Century-Fox-British), which had a highly profitable run.

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AS FOR "The Trials of Oscar Wilde" (Eros-Super Technirama 70-British), it's definitely clicking at the Cameo-Poly, Regent Street. This information doesn't come from official hand-outs, but from people I know who've failed to secure seats.

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"IN THE NICK" (Columbia-CinemaScope-British), a "big house" comedy starring Anthony Newley, occupies the Odeon, Marble Arch. I tried to contact the Odeon last Sunday evening, but kept getting the engaged signal. It could be that the receiver was off, but I like to think the film's doing the business. I'll know next week.

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THERE is an MGM "double bill" "Rich, Young And Deadly" and "Girls' Town," at the Rialto, Coventry Street. I must say I thought the latter pretty dreadful, but the former, lusty, if somewhat sinister, "thick-ear" featuring Mickey Rooney, has its moments. Incidentally, I saw it with a paying audience, mostly males, and they took it in their stride.

MGM'S "Village Of The Damned" (Metroscope—British) got very mixed notices, but so far it's received a generous response from the public. In fact, the first day's figures at the Ritz equalled those of "Gigi" (MGM—CinemaScope), its predecessor.

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THE Disney magic is working at Studio One, Oxford Street, where "Kidnapped" (Disney—British) tops the bill. A screen interpretation of Robert Louis Stevenson's great adventure story, it started with a bang and has never looked back.

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I CAN'T say I found "Peeping Tom" (Anglo Amalgamated—British) a particularly charming film, but neither do I subscribe to the hysterical attacks made on the thriller by some scribes. Because of Kenneth Rive's showmanship, "Peeping Tom's" not blushing unseen at the Gala-Royal, Edgware Road.

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THE EMPIRE is, needless to say, still sitting pretty with "Ben-Hur" (MGM—Camera 65—Panavision) and will be for many a day. It's undoubtedly London's biggest showpiece and is a "must" on every tripper's list.

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TALKING of institutions, "South Pacific" (Twentieth Century-Fox—Todd-AO) carries on its merry way at the Dominion, Tottenham Court Road. Goodness knows when "Porgy And Bess" (Columbia—Todd-AO) will get an airing.

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THE OTHER Twentieth Century-Fox musical, "Can-Can" (Todd-AO), has firmly established itself at the Metropole, Victoria. It's escapist entertainment all right.

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I'VE NO confirmation of the persistent rumour that "The Green Mare's Nest" (Cross-Channel—Franscope—French) will go to the ABC circuit, but I'm willing to make a modest bet. What I do know is that the fruity comedy hasn't let up at the Cameo-Royal, Charing Cross Road.

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AS I said at the start, things are not so dusty in the West End.

On release

NOW FOR the other side of the coin—the suburbs and provinces—which hasn't such a bright look.

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ANGLO'S "Goliath And The Barbarians" (Colorscope—Italian-American) fell off a bit following its sensational Whitsun Holiday week business, but, backed by an extensive newspaper campaign, can't fail to finish in the big money. The provincial exhibitor can put his shirt on "Goliath."

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THE MOST consistent of the current releases is "The Trials Of Oscar Wilde" (Eros—Super Technirama 70—British). It, too, has been

continued on page 22

PROSPER WITH ANGLO!

RENTERS' NEWS

Twentieth-Fox buys 'Sound of Music' for million dollars

THE film rights to "The Sound of Music," the Broadway hit, starring Mary Martin, have been bought for the record-breaking price of one million dollars by 20th Century-Fox.

The Broadway musical had an advance sale of over one million dollars, breaking all previous records, prior to its opening on November 16, 1959, at the Lunt-Fontaine Theatre.

Music and lyrics were written by Richard Rodgers and Oscar Hammerstein II, and the book, by Forward Lindsay and Russel Crouse, was taken from the autobiographical, "The Trapp Family Singers" by Maria Augusta Trapp.

Invasion

The story tells how a novice from a convent who becomes tutor to the seven singing children of an Austrian widower, marries the father and saves the family in the Nazi invasion of Austria.

This is the top purchase price paid for any literary property by 20th Century-Fox and the fourth Rodgers and Hammerstein show to reach the screen under this studio's auspices.

The others were "South Pacific," "Carousel" and "The King and I"—all tremendously successful pictures.

"South Pacific" is reported to have grossed over 18 million dollars, putting it into the top bracket of all-time hits.

Warner-Pathe trio in the money

THREE Warner-Pathe releases doing very well throughout the country are "School for Scoundrels," "Hell is a City" and "The Rise and Fall of Legs Diamond."

Having just completed its London release, "School for Scoundrels" is following up its five-week West End success at the Warner Theatre, by playing to packed cinemas in the provinces.

Reports have shown that the Hal Chester production is one of Warner-Pathe's outstanding 1960 releases. Starring Ian Carmichael, Terry-Thomas, Janette Scott and Alastair Sim, "School for Scoundrels" is directed by Robert Hamer.

The success story continues with "Hell is a City," a crime drama, starring Stanley Baker as a ruthless, dedicated policeman. Directed by Val Guest and produced by Michael Carreras, the film is proving a steady box-office draw all over the country.

Now playing in its third week of London release, "The Rise and Fall of Legs Diamond" stars Ray Danton, Karen Steele and Elaine Stewart. Milton Sperling produced and Budd Boetticher directed.

Thomas Clyde (left) producer of "Follow That Horse" is pictured here at the Warner Theatre, Leicester Square, after the trade show of the Warner-Pathe picture. With him, are exhibitors Sam Dorin (centre) and Theo Fligelstone. An Associated British production, "Follow That Horse" stars David Tomlinson, Cecil Parker and Mary Peach

Cable

Macgregor Scott, managing director of AB-Pathe, has received a cable from New York telling of the success of "School for Scoundrels" at a special sneak preview at the Sutton Theatre, New York.

The audience reaction to the Terry-Thomas, Ian Carmichael, Alastair Sim and Janette Scott production was excellent.

Personal appearance of Anton Diffring

ANTON DIFFRING, accompanied by Cliff Elson, of ABC, made a personal appearance at the Savoy, Brighton, on Thursday, June 16, for the showing of "Circus of Horrors."

Anton Diffring came specially over from the Continent to make this appearance and received a tremendous ovation from the crowds that flocked to the cinema to see "Circus of Horrors," the film in which he stars.

Anglo Amalgamated's "Circus of Horrors" also stars Erika Remberg and Yvonne Monlaur. It is a Julian Wintle-Leslie Parkyn production directed by Sidney Hayers.

'Kidnapped' goes on Atlantic trips

WALT DISNEY'S new British production "Kidnapped," in Technicolor, is to be shown on board several crack Atlantic liners during the next few weeks.

The film has been booked by the Cunard Company for screening on the Queen Elizabeth, Queen Mary, Mauretania and Media.

"Kidnapped," starring Peter Finch, James MacArthur and Bernard Lee, is currently doing outstanding business at Studio One, Oxford Street, and is shortly due for general release.

'Inherit the Wind' is backed by big publicity campaign

A BIG publicity and advertising campaign is under way for Stanley Kramer's latest production, "Inherit the Wind," which has its world premiere at the Astoria, Charing Cross Road, on July 7.

Almost daily screenings are being held at the Hammer Theatre to selected groups, ranging from scientists and school teachers to lawyers, industrial personnel, Church representatives, and stage personalities.

The campaign has been assisted during the last week by the presence of Donna Anderson, whom UA flew over from Madrid, where she was honeymooning, and who captured a considerable amount of newspaper space.

On Saturday, United Artists is flying over some 50 British journalists and photographers to the Berlin Film Festival, where the picture is the only official U.S entry.

The costliest and most extensive advertising campaign UA has ever planned, based on the theme of the head-on clash between Spencer Tracy and Fredric March, exploiting the slogan, "History's Most Dramatic Trial by Jury," has already been launched and will grow to maximum proportions in the next three weeks.

The picture deals with the famous "Monkey Trial," which was held at Dayton, Tennessee in July, 1925, when a young biology teacher was arrested for teaching the Darwinian Theory in violation of a State law which prohibits the teaching of any doctrine that denies the divine creation of man, according to the Bible.

"Inherit the Wind" was produced and directed by Stanley Kramer, and stars Spencer Tracy, Fredric March, Gene Kelly, with Dick York, Donna Anderson and Florence Eldridge.

An essay contest for 'Carry on Teacher'

JACK BROWN, manager of the Forest Cinema, Forest Hall, Newcastle, together with Hinge's Cinemas, Ltd., arranged an essay competition in conjunction with the *Newcastle Evening Chronicle*.

The subject, tying-in with Anglo's "Carry On Teacher," was about the humorous side

continued on page 22

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Production

by BILL EDWARDS

HER FIRST . . .

Helen Winston has just completed her first personal production in this country—"The Star and the Cross." It's for Associated British and will be distributed by Warner-Pathe. Here's Miss Winston with one of her stars, Finlay Currie

AFTER a vacation of more than two years, St. Trinian's School, that breeding ground of malevolent girlhood, has re-assembled at Shepperton Studios.

True, many of the Sixth formers have now left, and many of the Fourth formers have been promoted to the Sixth, but Frank Launder and Sidney Gilliatt assure me with ill-conceived pride that their replacements are no less nasty.

Latest adventure from this Ronald Searle-inspired school is "The Pure Hell of St. Trinian's" which roughly takes over where "Blue Murder at St. Trinian's" left off. The principal characters, too, are much the same as before.

Joyce Grenfell, for instance, still doesn't quite get her man. Which leaves the way wide open, one hopes, for yet another sequel. And George Cole is again Flash Harry, a matrimonial agent, this time who inadvertently lands the whole school in a Far East harem.

Customs

Which is why, after leaning heavily on advisers in Scottish dialect and customs for their last two pictures, Launder and Gilliatt now have an Arabic expert close at hand. ("I always like to have them on the set," confided Frank Launder, "you try to check things by correspondence, and they'll tell you any old thing.")

Both "The Belles of St. Trinian's" and "Blue Murder" were among the top six money-makers of their year.

Their appeal to children was obvious and—purely as a sidelight—they displayed more pin-up glamour than many a low-voiced French X offering.

Why then, knowing in the film industry particularly that nothing succeeds like success, do Launder and Gilliatt wait so long to make St. Trinian's sequels?

Frank Launder told me: "We believe there should be a pause of two years at the very least before making a sequel to any picture. From the point of view of both the producer and the audience.

"I think a producer needs that time if he is to come up with something new and really fresh. Make it too quickly and there's a danger that it will not be much different from its predecessor. And I think, too, an audience needs that time if it is to appreciate a picture to the full. Don't forget that in two years you have a whole new generation of youngsters coming to the pictures."

Will there be another St. Trinian's sequel?

"I think so, I hope so. But we haven't even started thinking about it yet. We would like to do a non-comedy next and have been preparing 'Chain Reaction.' It traces the drama and the panic which occurs when it's discovered a consignment of tinned food is radioactive.

"Our big problem here is to decide whether audiences are yet ready to accept a subject which strikes so near home."

As in previous Launder-Gilliatt productions, two units are being used to film "The Pure Hell of St. Trinian's." Thus, while I was watching Frank Launder direct interiors in the Emir's palace, Sidney Gilliatt was out on the lot directing Speech Day sequences at St. Trinian's thousands of miles away.

"This is a system which works particularly well with us," said Sidney Gilliatt, "because after years of working together we both know which way we are heading.

"You can't cut a schedule exactly in half by this method—there's the availability of actors for one thing—but you can knock two or three weeks off an 11-week schedule. And its great benefit is that you can tidy up all loose ends quickly instead of hanging about in the studios for weeks after shooting has finished."

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PRODUCTION set-up with its own ideas on sequels is Rix-Conyers, makers of the "Night We . . ." series. On July 4, Brian Rix and Darcy Conyers start the third in the group—"The Night We Sprung a Leak"—before the second ("Night We Got the Bird") will have been seen. Shooting is at Shepperton and the picture is for British Lion release. Story tells of an unlikely English peer and his even more unlikely attempts to rescue a master burglar from prison.

Brian Rix heads the cast, of course, and director Conyers plans to cast some new faces.

The company plans to follow in September with the screen version of "Simple Spymen," now running at the Whitehall Theatre, and a further title, "The Night We Lost the Army," is being readied.

"After that," says Darcy Conyers, "I would very much like to do a straight drama. There's a sea story set during the war I'm very keen to make."

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MICHAEL CRAIG has been signed to a multi-picture contract by American producer Charles Schneer. His first picture under the deal will be "Mysterious Island," which starts filming shortly on the Costa Brava before going into Shepperton for interiors.

Starring with him will be Gary Merrill, Herbert Lom, Joan Greenwood and Michael Callan. Cy Endfield directs this SuperDynamation-Technicolor production, which is based on Jules Verne's science-fiction novel.

continued on page 18

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Television

by TONY GRUNER

THE one man who should have been most gratified by the success of "The Third Man"—reported in this column last week—remains strangely unmoved by the news of its sponsorship deal.

Vernon Burns, head of National Telefilm Associates in Europe, arrived back in London from his 16th trip to and from the States since September, and frankly admitted to me that the sale of "The Third Man" for slightly under 1½ million dollars was about half a million dollars less than he hoped.

Burns, whose company last year became merged with Allied Theatres of America—and who is representing Cinemiracle as well as other show business projects over here—said he could see little prospect of an increase in television production in Britain in the immediate future.

Project

As far as his company was concerned they would need a really big project which would have to be made in Britain before going ahead with film production over here.

"NTA was making several series in the States, but we found to our cost with 'The Third Man' that there are many problems involved in the production of a British television series.

"Apart from the general industrial situation there is an acute writing problem, particularly among some of the top writers in the business.

"These people who have quite big names seem to think that writing for television is something degrading and that they are doing the job just for the money.

Advice

"They are not happy with advice and apparently cannot be told where they are wrong.

"A few of these writers have a narrow approach to the medium and, in fact, lack the experience of American writers in scripting for a world television market.

"It would be different if we were to make a series just for British viewers, but to get a series running for the world market you need writers thoroughly experienced with this type of project.

"In fact, we have allowed options for two proposed series to lapse because of these problems I have mentioned.

"I don't think it is any solution to an American company like ours to make a series in Britain in order to be able to get programmes on the screen."

Prospects

What were the prospects of NTA business in Great Britain without the advantage of UK product?

Burns said: "It is not easy. There are only five customers that you can deal with. The BBC sticks to its own quota of between 10 and 11 per cent. of foreign product.

"They do not need extra TV film programmes. ABC hardly buys from any other company than Warner Brothers, and if I was Warner Brothers producing 7½ hours of film programmes a week, I would see that ABC did not buy anything from any other company.

"Associated Television with its relationship to ITC naturally gives its own company first priority. Associated-Rediffusion has strong links with CBS. This just leaves Gran... In spite of these general problems, I un... and that NTA is selling between one and ... and a half series a year to either the BBC ... TA. have sold a new crime series, ... Detective,' to ATV and are in the pr... of doing a deal with one of the most s... ful programmes in America. 'Play of the W... the only regular live drama series no... ing produced in the States.

"Unless the subject is, as I have s... big enough and at the same time indigen... to Britain, we will not rush ahead wi... TV production in Britain."

Courage

Burns also pointed out that it had be... the decision of his company not to attempt ... ale of "The Third Man" until they could ... a reasonable deal.

"In other words, we sat on it for n... s a year and this, I am sure you will agree, t... s a lot of courage, bearing in mind the preser... ate of TV business today."

One final point about "The Third ... an." Burns said: "One of the reasons why A...erican companies will not be in a hurry to g... into television production in this country were the problems associated with 'The Third Man.'"

He added: "The majors in the States regarded this series as a test case, but when they saw what had happened to us and read reports in the press, the result was considerable caution, and I think one cannot expect any immediate changes until some of the problems that we were confronted with during the making of the series are overcome."

PRODUCTION—continued from page 17

GORDON WELLESLEY and Paul Tabori scripted Edgar Wallace's "The Malpas Mystery," now being shot as a one-hour feature for Anglo Amalgamated at Beaconsfield. Wellesley—he scripted Hammer's "Visa to Canton," now shooting at Bray—and Tabori expect to do further scripts for Beaconsfield.

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NOEL COWARD is to write the music for Stanley Donen's UI production, "The Grass is Greener"—his first musical score since his own "In Which We Serve" during the war.

Coward also intends to compose at least two pop songs for the production and will work closely with the film during its last few weeks of shooting at Shepperton Studios.

The assignment follows a screening by Donen of his "Surprise Package," in which Coward co-stars with Yul Brynner and Mitzi Gaynor.

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STARTING at Shepperton in August: Walt Disney's "The Horse Master." Story, scripted by Ted Willis, is set in a West Country ...ing school.

Meanwhile, building of turn-of-the-ce...ury Edinburgh is almost completed on the She...er-ton lot in readiness for Disney's "Grey ...rs Bobby," which starts on July 4. Don C...ey directs this classic dog story, which go... on location to Scotland for two weeks.

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NEXT Hammer production to follow ... isa to Canton" into Bray—"Mutiny Over I... ." It's scheduled to start on July 18. No c... or director yet.

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KENNETH MORE will play the leadin... ole in Edward Small and Victor Saville's p... ce-tion for Columbia, "The Greengage Sum... ." This colour subject, directed by Lewis G... rt, goes on location to France later this s... ner and returns for interiors in a British stud...

More will play Elliott, the man who ... es charge of a group of English children ... en they are thrown on their own resources by ... ir mother's illness in a French hotel. Th... gh their relationship with him the two elder ... rs of the family are drawn from childhood ... to womanhood—and suffer the first pangs of ... ult disillusionment when the holiday end... in tragedy.

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EVIEWS

ntinued from page 10

The Savage Innocents

k, British (A). Technirama. Photographed in hnicolor. Featuring Anthony Quinn, Yoko i and Marie Yang. Produced by Maleno enotti. Directed by Nicholas Ray. Screenplay Nicholas Ray. Directors of Photography, o Tonti and Peter Hennessy. Musical Direc- Muir Mathieson. 9,990 feet. Release July 11, 1960

FROZEN NORTH" melodrama, brilliantly tographed in Technirama and Technicolor. d on Hans Ruesch's novel, "Top of the rld," it concerns a virile, good-humoured mo who is overtaken by Western "civilisa- " yet remains blissfully free from envy, hate malice. The primitive tale leaves little to the gination, but the grisly is not unduly stressed there are, strangely enough, many tender ments. Principal players measure up to all nands and its direction has power, but the st striking feature is Aldo Tonti's and Peter Hennessy's lensing. Beautifully composed cloud effects and snow-covered vistas enchant the eye subtly cushion shocks. An epic, it should cut considerable ice among the high- and low-brow of both sexes and earn a cameraman's Academy Award. Outstanding British box-office proposition.

Story.—According to custom, Inuk, a husky Eskimo hunter, borrows other men's wives, but eventually decides he should have a spouse of his own and wins Asiak, a comely lass. In their fight for existence, Inuk, Asiak and Powtee, Asiak's ageing mother, experience many stark adventures. Inuk barters furs for a gun at a trading post and then invites a missionary to his igloo. The preacher, not surprisingly, refuses a meal of caribou eyes, ptarmigan dung, auk slime and fermented bear brain, but Inuk, still anxious to please his guest, offers him Asiak. The missionary then tries to flee, but Inuk, incensed at the insult to his wife, grabs him and bashes his head against the wall until he dies. The frightened Inuk, Asiak and Powtee head for home, but state troopers pursue Inuk and soon after Asiak bears Inuk's son Inuk is caught. During the journey South, one trooper freezes to death, but Inuk saves the other from a similar fate. When the grateful trooper fully recovers in Inuk's igloo, he tries to prevent Inuk from standing "trial," knowing he will be convicted of murder. Inuk cannot understand that he has done wrong in avenging the insult to Asiak, but finally the trooper tricks him into avoiding the hangman.

Production.—The picture, obviously true in substance, brings "Nanook" right up to date through Technirama and Technicolor. Anthony Quinn thoroughly convinces as Inuk, the Eskimo who determines to make everybody happy even if it means killing them, Yoko Tani is a charming Asiak, Marie Yang registers as Powtee, and Carlo Justini impresses as the second state trooper. Andy Ho, Francis De Wolff and Marco Guglielmi are also prominent. The unvarnished highlights, which include the birth of Asiak's baby, the killing of the missionary and the ripping of a dog's belly so that the state trooper's hands can be thawed, are interleaved by quaint and compelling love scenes and appropriate humour. Moreover, the ending is quite touching, and no words are wasted. Skilfully balanced and superbly photographed, the film not only holds, but leaves the audience with the impression that the unemancipated Eskimo may have something on the Westerner, threatened by atomic war.

Points of Appeal.—Stark and human story, sharp characterisation, resourceful direction, spectacular thrills, marvellous camera work, apt and striking title, breathtaking Arctic panoramas, Technirama and Technicolor.

Wild River

Twentieth Century-Fox. American (A). CinemaScope. Photographed in De Luxe Colour. Directed by Elia Kazan. Featuring Montgomery Clift, Lee Remick and Jo Van Fleet. 9,879 feet. Release July 4, 1960

A DOWN-TO-EARTH melodrama, based on novels by William Bradford Huie and Borden Deal. Photographed in CinemaScope and De Luxe Colour, it's about a government agent who crosses swords with an old woman property owner over land required for dam building, starts a racial war and finds romance before the matriarch, forced to capitulate, dies. The major conflict, sparked off by the old girl's stubborn refusal to bow to progress, gives Jo Van Fleet a big chance and she seizes it, but a love interest, involving the hero and the "victim's" granddaughter, occasionally causes "Wild River" to meander. In short, quite enough water flows under its main bridges. Good, if overlong, general booking.

Story.—In 1933, Chuck Glover, a government agent, goes to the Tennessee Valley to purchase the island home of Ella Garth, an eighty-year-old widow. The land is needed for a dam that will harness the river, but the old lady refuses all offers. Chuck tempts Ella's negro workers away by paying them bigger wages, but creates trouble among local race-conscious bigots. Chuck then turns his attentions to Carol, Ella's granddaughter, a young widow, mother of two small children. Carol falls for Chuck and, following fights with hostile inhabitants, Chuck marries her. Ella, now completely alone, is compelled to leave her home, but dies shortly afterwards in a house provided by the government. On the dam's completion, prosperity comes to the Valley, and Chuck, Carol and the kids presumably live happily ever after.

Production.—The picture quickly establishes "period" with newsreel "shots" of Tennessee floods and wastes little time joining the battle between the rock-like Ella and the government agent. Jo Van Fleet contributes a moving portrayal and is a tower of strength as the rugged individualist Ella, Montgomery Clift does a good job in an unrewarding role as Chuck, and Lee Remick is an appealing and ingratiating Carol. Its supporting players too, register. The racial asides, which spring from the locals' revolt at the exploitation of negro labour, are logical, but conventional romance lacks sharpness and delays the inevitable climax. The film's human angles are, however, strong, and atmosphere, heightened by brilliant camera work, is flawless.

Points of Appeal.—Intriguing story, outstanding performance by Jo Van Fleet, star values, painstaking direction, first-class camera work, CinemaScope and De Luxe Colour.

The Gazebo

MGM. American (A). CinemaScope. Directed by George Marshall. Featuring Glenn Ford, Debbie Reynolds and Carl Reiner. 9,150 feet. Release July 25, 1960

WHACKY murder mystery comedy, adapted from the Broadway and West End stage hit. Photographed in CinemaScope, it concerns a TV crime writer, married to a famous actress, who "kills" a blackmailer, but has a high old time preventing the ghost from walking. There are chuckles a-plenty, and occasional moments of real suspense, plus delightful domestic asides, but, despite resourceful acting by its popular co-stars, it takes quite a time coming to the point and even longer ramming it home. Wide exploitation values tip the scales in the macabre romp's favour. Good star and title light booking.

Story.—Elliott Nash, an ace TV writer with an equally successful musical comedy actress wife, Nell, decides to murder Shelby, a blackmailer possessing nude photographs of Nell. One night, Elliott invites Shelby home, fires as a shadowy figure enters, the person drops dead and Elliott hides the body under a gazebo (wrought iron summer house) being erected in his garden. Later, Elliott is shocked on discovering that someone else has liquidated Shelby and that the victim beneath the gazebo is Shelby's partner and killer, Joe the Black. Rain causes the gazebo's collapse and Duke and Louis, thugs seeking Joe, grab a brief-case containing Joe's fortune. The law eventually overtakes Duke and Louis and finally it is learned that Joe died from heart failure. Herman, Elliott's pet pigeon, gets rid of Elliott's bullet, which, incidentally, went askew.

Production.—The picture, apart from references to the nude photographs, eschews sex and gains most of its fun at the expense of conventional "who-dunnit." Glenn Ford has a field day as the jittery Elliott, Debbie Reynolds, who, by the way, sings one song, seizes every opportunity that comes her way as Nell, and the supporting players, including Herman the pigeon, never miss a trick. True, the gazebo carries a bit too much filigree, but all the same it's a sitting target for laughs. It should intrigue the womenfolk, and is not only well staged, but also "shoots" many a snappy line.

Points of Appeal.—Crazy tale, box-office stars and title, obvious selling angles, feminine slant, twist ending and CinemaScope.

In the Nick

Columbia. British (U). CinemaScope. Featuring Anthony Newley, Anne Aubrey and James Booth. Produced by Harold Huth. Directed by Ken Hughes. Screenplay by Ken Hughes. Director of Photography, Ted Moore. Musical Director, Ron Goodwin. 9,482 feet. Release July 4, 1960

"BIG HOUSE" CinemaScope burlesque. It's about a vicious gang leader and his mob, sent to an "open prison," who, after kicking over the traces, are cut down to size by a quiet, self-effacing resident psychiatrist. The shenanigans lack the heartiness of "Two-Way Stretch," yet the team, led by James Booth and not Anthony Newley, seldom lets up. Lunatic incidents are artfully punctuated by striptease and an occasional song and there is a riotous, if somewhat delayed, fade-out. Good British star light booking.

Story.—Spider, a tough guy, and his mobsters, Jinx, Dancer and Mick, find themselves in an experimental prison. They come up against Ted Ross, a rival thug, and his henchmen, but soon take over cigarette and other rackets, and find a secret passage to a nearby pub. Chief Officer Williams, the not too scrupulous, warden, allows them little rope, but Doctor Newcombe, the new resident psychiatrist, keeps an eye on them. Eventually, Newcombe transfers Spider and his boys to a farm, but they promptly make a profit flogging eggs. Newcombe despairs of his "patients," but Doll, Spider's striptease dancer girl friend, persuades him to persevere. During a Christmas pantomime, presents disappear and Spider is the obvious suspect, but finally Ross proves guilty. Spider reforms, and at the fade-out, the prison governor okay's Newcombe's methods.

Production.—The picture gives itself more than enough time, but fortunately dawdling is confined to the first half and it ends in good style. Anne Aubrey is attractive, sheds her clothing discreetly and sings pleasantly as Doll, James Booth, Bernie Winters and Al Mulock score as Spider, Jinx and Dancer, the same characters they portrayed in "Jazz Boat," and Harry Andrews registers as Williams, but Anthony Newley, although a current disc favourite, as well as an established comic, never exercises his larynx and frequently looks lost as Newcombe. The "black market" activities furnish most laughs, while the Soho night club sequences introduce a piquant touch of sex.

Points of Appeal.—Wholesome fun, box-office team, good staging, title, British label, CinemaScope and U certificate.

Tarzan the Magnificent

Paramount. British. (U). Photographed in Technicolor. Featuring Gordon Scott, Betta St. John and Jock Mahoney. Produced by Sy Weintrauv. Directed by Robert Day. Screenplay by Berne Giler and Robert Day. Director of Photography, Ted Scaife. Musical Director, Donald Peverett. 7,781 feet. Release not fixed

EXUBERANT action melodrama, sprayed with Technicolor. It tells how the muscular African "jungle boy" overcomes formidable obstacles while rounding up a killer and puts truculent white folk in their place. Gordon Scott, possessor of a terrific torso, sets a hearty pace as Tarzan, and the male co-stars and supporting players also display ample stamina. Disarmingly naive, yet thrill packed and authentically staged,

it's just the stuff for industrialites and youngsters. Capital British series fare.

Story.—Tarzan, the jungle boy, undertakes to bring in Coy Banton, murderer of his friend, Winters, but Coy's father, Abel, and brothers, Martin, Johnny and Ethan, have other ideas. The Banton's sink the boat carrying Tarzan and Coy down river, and Tate, the ship's engineer, Ames, a pompous fellow, Fay, his unhappy wife, Conway, a discredited medico, and Laurie, an attractive young girl, are also marooned. Later, natives hold the party, but Conway prevents Tarzan from being killed and secures their release by safely delivering the chief's wife of a child. Coy continues to give trouble and uses Fay as a means of escape, but subsequently a lion devours her. Meanwhile, Laurie and Conway become attached, Tate dies, and Tarzan overtakes Coy and beats him in a fight. Following Coy's arrest, Tarzan hands over the reward money to Winters' widow, and Laurie and Conway presumably marry.

Production.—The picture, refreshingly free from inhibitions, gets off to a brisk start and has no difficulty in maintaining its sharp initial gait. Gordon Scott foot-slogs, swims and swings from tree to tree with the greatest of ease, and displays rippling muscles as Tarzan, Jock Mahoney thoroughly suggests the evil Coy, and John Carradine and Lionel Jeffries do their stuff as Abel and Ames, but neither Betta St. John nor Alexandra Stewart impress as Fay and Laurie, not that it matters. The chases, animal asides and the mighty scrap between hero and villain, which takes place beside a waterfall, are the things that count and they're realistically staged.

Points of Appeal.—Lively yarn, robust characterisation, spectacular highlights, title, series values, Technicolor, British label and U certificate.

Rich, Young and Deadly

MGM. American. (A). Metroscope. Directed by Charles Haas. Featuring Mickey Rooney, Terry Moore and Dan Duryea. 8,387 *feet. Release not fixed.*

FULL-BLOODED Metroscope melodrama. It's about a resolute engineer who has a rough time solving the mystery surrounding his only son's death at a remote military academy. The leading characters are, with few exceptions, sinister, and there's quite enough talk early on, but once the "hero", vigorously portrayed by Mickey Rooney, shows his claws suspense mounts, and the climax, despite unintentional laughs, definitely carries a kick. The "iron ration" should satisfy the crowd. Reliable tough joint "double bill."

Story.—Steven Conway, an engineer separated from his wife, visits a military school on Sabre Island, but gets a cool reception. Eventually, Conway, meets Major Redfern Kelly, the commandant, and Jennifer Evans, his sexy, hard drinking secretary, and it then transpires that Conway is seeking information concerning the death of his cadet son. Crip Hastings, the deceased boy's buddy, tells Conway that the lad was killed during a fraternity initiation and hastily buried. Kelly, who receives fifteen thousand dollars a year for accepting unruly boys from wealthy homes and wants to avoid scandal, plans to "do" the inquisitive Conway, but Conway is his match. Finally, Jennifer opens her mouth too wide and is tossed into the sea, where sharks devour her, and Conway blasts Kelly's boat, destroying him. Having settled accounts with Kelly, Conway adopts Crip.

Production.—The picture, roughshod "End As A Man," shadow-boxes at the start, but soon devolves into homicidal "no holds barred." Mickey Rooney seldom relaxes as Conway, Terry Moore disarms as Jennifer, Dan Duryea is in his element as the vicious Kelly, and Conway Twitty, Jimmy Boyd and Harold Lloyd, Jr., register as sadistic cadets. The fight between Conway and Kelly's "storm troopers" is a corker, and Jennifer's and Kelly's deaths at sea are "serial" at its most exuberant. The hectic highlights, met with laughter and cheers by a paying audience, not only clear, but purify the air.

Points of Appeal.—Meaty yarn, robust characterisation, penultimate suspense, realistic backgrounds and salutary and showmanlike climax.

Girls' Town

MGM. American (A). Metroscope. Directed by Charles Haas. Featuring Mamie Van Doren, Mel Torme and Paul Anka. 8,110 *feet. Release July* 11, 1960

CRUDE, not to say vulgar, Metroscope sex melodrama. The tale concerns a "little tough girl" who sees the light while in a corrective institution for wayward young females run by nuns. It has religion, unrequited love, hot rod racing, and "pop" numbers, but the mixture just doesn't jell. In fact, the longer it goes on the more nauseating it becomes. Ticklish booking.

Story.—Silver Morgan, rebellious, hip-swinging victim of an unfortunate home environment, goes around with wealthy hot rod racing ne'er-do-wells. She gives Chip Gardner, a team member, the air and he, piqued, dates her younger sister, Mary Lee. Mary Lee repulses Chip's advances and he falls to his death. Fred Alger, another fresh guy, witnesses the affair, but keeps mum. The police suspect that Silver killed Chip and she is sent to Girl's Town, a Catholic reform school. She, her friend Serafina, and other girls have trouble adjusting themselves, but the warbling of Jimmy Parlow, a famous singer, soothes their savage breasts. Following a free-for-all, Fred talks and the now chastened Silver leaves Girls' Town.

Production.—The picture has a cut at everything but its jazzing up of the nuns' story is, to put it mildly, in questionable taste. Mamie Van Doren's figure partly atones for her lack of acting ability as Silver, and Gigi Perreau wins some sympathy as Serafina, but Paul Anka, the disc favourite, looks and tweets like an eggbound budgerigar as Jimmy. Its other characters, including the Sisters, are also hard to take. Incidentally, "Ave Maria" as sung by Paul Anka is very nearly the last straw.

Points of Appeal.—Title and "pop" affiliations.

Republic of Sin

Gala. Franco-Mexican (X). Directed by Luis Bunuel. Featuring Gerard Philipe, Jean Servais and Maria Felix. 8,961 *feet. Release not fixed*

POLITICAL and sex melodrama, a Franco-Mexican production. Pivoting on a small Latin-American republic, it's about an idealist who gets entangled in a skirt, becomes a traitor to himself and pays the penalty. The leading players lack subtlety and the same goes for the director, but at least the unvarnished Lyceum can be followed easily with a minimum of English sub-titles. It should attract and intrique industrial audiences. Sound commercial "Continental."

Story.—When the Governor of Ojeda Island is assassinated, Ines, his ambitious widow, seeks power and encourages Ramon Vasquez, a "self-made" government secretary. Alejandro Gual, the new Governor, covets Ines and threatens to reveal that Ramon once "played ball" with Professor Juan Gardenas, leader of a revolutionary movement, unless Ines accepts his advances. Ines lures Gual away and during his absence Ramon, prompted by Ines, allows political prisoners to mutiny. Gual is blamed and shot, and Ramon becomes Governor, but his conscience troubles him, he loses Ines, and finally faces a firing squad.

Production.—The picture occasionally indulges in tub-thumping, but its main action, highlighted by Ines doing a striptease under pressure by Gual, springs from the mattress. Maria Felix is handed a made-to-measure role as the seductive and conniving Ines, Gerard Philipe, who has since died, contributes a sensitive portrayal as Ramon, and Jean Servais pulls out all the stops as the Ines-chasing Gual. Its supporting characters, too, are boldly etched. The backgrounds impress, and its title is apt.

Points of Appeal.—Sexy and fascinatin[g] ...tory, strong cast, straight-forward treatment, la[id] ...and obvious exploitation angles.

A Generation

Contemporary. Polish (A). Directed by [A]...rzej Wajda. Featuring Tadeusz Lomnicki, [B]...ula Modrzynska and Tadeusz Janczar. 8,20[0] ...*feet. Release not fixed*

WAR-TIME melodrama, set in Nazi-oc...pied Poland. It's the first of a saga, the others ...ing "Kanal" and "Ashes and Diamonds," bu... does not suffer by coming out last. The "... der-cover" tale, laced with politics and ro...nce, is clearly told, neither the acting nor dir...tion can be faulted, but, like its parent ...ms, addresses itself to the intelligentsia rather ...han hoi polloi. Very good art house propositi...

Story.—Stach, a working class lad, ar... his friends pilfer coal from a German supply ...ain. One of them is killed, but Stach escape... and finds employment with Bergs, a firm m...sing equipment for the Nazis. Subsequently, ...tach joins the Communist Youth Resistance ...rty, headed by Dorota, a forthright young w...man. At Bergs, Stach discovers arms hidden b... the nationalists and steals a revolver. He c...lists the support of Jasio, a fellow worker, but Jasio is soon trapped by the Nazis and leaps t... his death. Stach then comes up against the n...tionalists and shelters behind Dorota. He and D...rota spend a night together, but the following morning the Gestapo arrests Dorota. Stach is heartbroken, yet carries on where Dorota left off.

Production.—The picture, which vividly describes the plight of the Poles during the early 1940's, is complete in itself. Tadeusz Lomnicki cleverly walks a tight-rope as Stach, Urszula Modrzynska impresses as Dorota, and Tadeusz Janczar wins some sympathy as the luckless Jasio. Its supporting types also register. The love interest is treated with restraint, there are many moments of suspense, Jasio's suicide is at once poignant and thrilling, and the backgrounds are obviously authentic.

Points of Appeal.—Holding and thought-provoking story, competent acting, incisive direction, lucid English sub-titles and "series" values.

Shorts

Data

MINING REVIEW. No. 10. 13*th Year.* 856 *feet. (U.) Produced by Peter Whale. Release June* 6, 1960.—This issue opens with a sto... of the free miners who by right of birth can ...ork the coal in the Forest of Dean. This is fol...wed by coverage of new recruits to the coal ind...try. A roller skating champion, James Lipyeat ...om Chislet Colliery in Kent, is then shown in tr...ing for his marathon from John o'Groats to ...nds End. The issue closes with a story on a ...new national tunnelling record set up at a B...ley colliery. Varied and interesting issue. Go...—F. W. R.

20th Century-Fox

THE WAYWARD HAT (U). 555 *fe...*—A hat escapes from its owner and defies all ...orts of recapture. The cartoon never quite su...eds with its humour because it seems to t... too hard to be funny. Interesting. Music b... Phil Scheib. Fair.

TRAPEZE PLEEZE. (U).—If the two ...ows who run a matrimonial agency find a s...able mate for a rich animal's daughter, the... will receive a handsome reward. The daugh... (a hippopotamus) becomes enamoured with a ...eus performer (a handsome dog) and, throughou... this short cartoon, the two crows endeavour t... get the dog to sign his agreement to the ...ch. Quite funny. Fair.—F. W. R.

MORE RECORD-BREAKING NEWS!

CAMEO

THE CAMEO-POLY. OXFORD CIRCUS LANGHAM 1744/5
THE CAMEO-ROYAL. CHARING CROSS R[oad] WHITEHALL 6915/6
THE CAMEO NEWS THEATRE. GT. WINDMIL[l] ST. W.1. GERRARD 1653
THE CAMEO. VICTORIA STREET. S.W VICTORIA 6588
THE CAMEO. HIGH STREET. LEICESTE[r] LEICESTER 59791
THE PLAZA. LEYTON. LEYTONSTONE 2703
THE EMPIRE. WALTHAMSTOW. LARKSWOOD 3505

20th June, 1960.

M. Shipman, Esq.,
Eros Films Limited,
111, Wardour Street,
W. 1.

Dear Mick,

Everybody is Wilde with delight and enthusiasm over "The Trials of Oscar Wilde". We envy you the Importance of Being - Eros, and suggest that this film is fine entertainment for any Ideal Husband or, for that matter, any Woman of No Importance!

With capacity houses in the hot sunshine of the weekend we had to borrow Lady Windermere's Fan to help with the overworked air system. There is no need to tell you that every Cameo-Poly record since the inception of the theatre in eighteen nineteen something, was broken in it's first week, which, in this warm weather has turned out to be not only a trial for Oscar Wilde, but a trial for the manager and staff.

With sincere congratulations!

C. H. V. Brown

Basil Clavering.

Directors: Sir Albert Clavering, O.B.E. · John Rose · Basil Clavering · C. H. V. Brown · S. E. Dakers · Nigel Clavering · N. Rose.

Thanks Again
CHARLES & BASIL

RENTERS' NEWS

—continued from page 12

school life. The winner was presented with her prize by Leslie Phillips, one of the stars of the film.

Leslie Phillips is one of the judges at the "Queen of the Sun" final at the City Hall, Newcastle.

"Carry On Teacher" stars Kenneth Connor, Charles Hawtrey, Leslie Phillips, Joan Sims, Kenneth Williams, Hattie Jacques and Ted Ray. It was produced by Peter Rogers and directed by Gerald Thomas.

Rank FD premieres 'Savage Innocents'

RFD'S drama of Eskimo love and murder, and of the clash between the primitive Polar world and modern civilisation—"The Savage Innocents"—will be premiered at the Odeon, Leicester Square, today.

The guest list includes nobility, top diplomats, society people, millionaires, Service chiefs, legal VIPs, leading sportsmen and sportswomen, explorers, authors and showbusiness personalities.

From the cast of "The Savage Innocents" will come stars Anthony Quinn and Yoko Tani, with Andy Ho, Marie Yang, Anthony Chin, Lee Montague, Francis de Wolff and Michael Chow. The film's producers Joseph Janni and Maleno Malenotti will also be there.

This picture, exceptional for its superb photography, stars Anthony Quinn and Yoko Tani, the lovely Japanese girl remembered for her starring role with Dirk Bogarde in "The Wind Cannot Read."

Publicity co-ordinator for 'Spartacus'

JOHN NELSON-SULLIVAN, Universal International's director of publicity in the UK and Ireland, has been appointed co-ordinator of all publicity activities in Europe for the forthcoming Universal release of the Bryna Production "Spartacus" which RFD will distribute.

Mr. Sullivan is being transferred immediately to the Continental headquarters of the company in Paris where he will work in close co-operation with Marion F. Jordan, UI's Continental head and with territorial managers and publicity managers.

During his absence, Fred Murray, who has been loaned to UI by The Rank Organisation, will act as his deputy and will liaise closely with John Fairbairn, RFD's publicity chief.

Mr. Sullivan joined UI in London in 1947 and has been responsible jointly with RFD for the launching of such films as "The Glenn Miller Story," "To Hell and Back," and "Dracula" and, more recently, "This Earth Is Mine," "Pillow Talk" and "Operation Petticoat."

Butcher's film gets Rank release

BUTCHER'S British picture "The Man Who Couldn't Walk," produced by Jock Macgregor and Umesh Mallik, will go on Rank circuit release.

It will be screened with Columbia's "Strangers When We Meet" on October 17.

COLUMBIA PICTURE BREAKS RECORD

"Suddenly, Last Summer," Sam Spiegel's Horizon British production for Columbia, has set a new all-time record in the first two days of its initial North of England premiere engagment at the Oxford Theatre, Manchester, where the picture opened on Sunday last week.

The Elizabeth Taylor—Montgomery Clift—Katherine Hepburn starring film is now in its seventh week at the Columbia Theatre, where it is playing an exclusive West End premiere engagement—and still doing unprecedented record business.

'Trials of Wilde' to open in New York

EROS FILMS' "The Trials of Oscar Wilde" is to open in New York at the Paris cinema on June 27.

A special midnight screening for actors has been arranged for June 23.

'Royal Ballet' scores at Birmingham

DR. PAUL CZINNER'S production for The Rank Organisation—"The Royal Ballet"—starring Dame Margot Fonteyn and Michael Somes with members of the Royal Ballet Company, now being road-shown throughout the country, has been retained at the Futurist, Birmingham, for a third week.

LONG SHOTS

—continued from page 5

to Warner-Pathe at the time of the me[illegible] to become joint advertising manager. In h[illegible]own time, Reg has done a great deal of v[illegible]uable work for Variety Club.

\+ + +

GLAD to hear that Ron Shinn has retur[illegible]d to Anglo-Amalgamated, fully recovered fro[illegible] the illness which has kept him away from the [illegible]ffice for several months.

\+ + +

TONY TENSER has parted company [illegible]ith Miracle Films, and, I might add, on the [illegible]ost amicable terms.

Tenser has felt that the time has come fo[illegible]im to branch out on his own account and h[illegible] has taken an interest in a new club cinema, wh[illegible]n is being equipped in luxurious fashion, in the [illegible]se-ment of a new block being built in Old Co[illegible]pton Street. He will supervise the operation o[illegible] the cinema which will be known as The Comp[illegible]ton.

At the same time, Tenser hopes to be a[illegible]le to take on special assignments for the prom[illegible]tion of films and his services will still be available to Miracle if required.

In the meantime, Phil Kutner is looking out for a bright young man to take over Miracle publicity.

Incidentally, Miracle is in no way connected with the new club cinema.

\+ + +

WE have had an inquiry for early issues of the KINE YEAR BOOK from a prospective purchaser, who requires the first eight editions up to 1921.

If any readers have spare copies available, I will gladly put them in touch with the inquirer.

—The Stroller.

YOUR FILMS

—continued from page 11

shrewdly exploited and is now attracting industrial, as well as good- and high-class, audiences. Let me again remind you that despite its X certificate it won't bring a blush even to the most sensitive cheek.

\+ + +

THERE has been an increasing demand for "The Rise And Fall Of Legs Diamond" (Warner-Pathe). It seems there is always a market for good gangster films, particularly if they're set in the colourful Prohibition period.

\+ + +

PARAMOUNT'S "Visit To A Small Planet" is not one of Jerry Lewis's best comedies, but at least it's topical. Jerry Lewis has a loyal following and his worshippers are keeping "Small Planet" clear of the red.

\+ + +

NO RECORDS were shattered by "A Terrible Beauty" (United Artists—British), the IRA melodrama, but it didn't fall on its face. Star Robert Mitchum, the ladies' favourite, just saved its bacon.

\+ + +

"THE MOUNTAIN ROAD" struck a sticky patch at the start and never fully recovered. James Stewart does a grand job in the China War melodrama, but heart interest is slight. Moreover, it's denied the wide screen and colour, essential accoutrements.

\+ + +

I'M AFRAID "Crack In The Mi[illegible]or" (Twentieth Century-Fox—CinemaScope) i[illegible] not going to meet with good fortune. It's an o[illegible]ginal trial melodrama, but so far the gimmi[illegible] of three stars filling six roles hasn't come off

\+ + +

MGM'S "The Day They Robbed The [illegible]nk Of England" (Metroscope—British) did n[illegible]pay big dividends. The turn of the century [illegible]ller deserves a better fate and maybe it'll get i[illegible] just deserts in the long grass.

\+ + +

THE Columbia "double bill," "Conf[illegible]ons Of A Counterspy" and "Drum Crazy," [illegible]sn't set the Thames on fire. It lacks nothing [illegible] the score of footage, but bargain hunters [illegible]en't nibbling.

\+ + +

LITTLE real comfort to be gained fr[illegible] the progress report on current releases, but if [illegible]u're stuck for a money-spinner have a go with [illegible]m-son And Delilah" (Paramount). The D[illegible]ille reissue has done a burster wherever show[illegible]

\+ + +

LASTLY, don't forget the newsreels no[illegible] that they've gone over partly to colour.

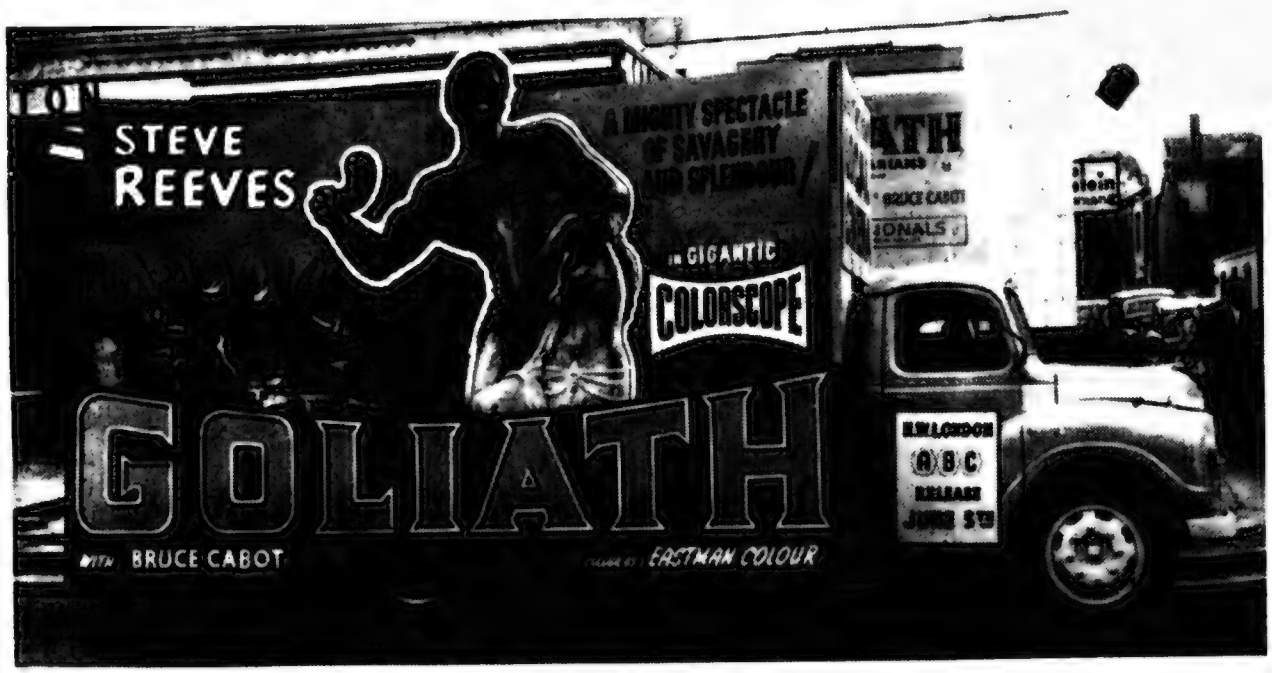
John Shaw, who has just celebrated fifty years of service with Associated British-Pathe, and Mrs. Shaw were honoured by the directors of the Associated British Picture Corporation during a three-day visit to London spent as guests of the corporation last week. After being congratulated by Sir Philip Warter, chairman of ABPC, Dr. Fletcher, deputy chairman, C. J. Latta, managing director, Robert Clark, director, and Macgregor Scott, managing director of Associated British-Pathe, Mr. and Mrs. Shaw were guests at a tribute dinner when Mr Latta presented Mr. Shaw with an inscribed gold watch and Mrs. Shaw with a cheque. Above: John Shaw and C. J. Latta; Mrs. Shaw receives her gift from C. J. Latta—Macgregor Scott and John Shaw watch the presentation of the cheque

FIFTY YEARS WITH AB-PATHE

Above: John Shaw being congratulated by Sir Philip Warter—watched by Macgregor Scott, Dr. E. Fletcher, M.P., Mrs. Shaw, C. J. Latta and Robert Clark; John Shaw, Mrs. Shaw, Jock MacGregor, Mrs. Burnup, Bill Altria, Editor of Kine; W. Cartlidge, John Shaw, C. J. Latta, J. R. Wallis, and Harold Myers. Below: W. Cartlidge, John Shaw, Robert Clark, A. E. Ellis, M. Mayhew, C. Summers; Macgregor Scott, Peter Burnup and W. H. McDonald; A general view of the dinner table

Showmanship

by FRANK HAZELL



This huge float toured London during the three weeks of general release of "Goliath." It caused tremendous interest wherever it travelled. Anglo Amalgamated's "Goliath" stars Steve Reeves and Bruce Cabot. It is in Eastman Color and wide screen

THE COMPANY OF SHOWMEN

Bouquet for manager David Turner

WITH no hesitation, I award **David Turner,** Empire, Islington, my bouquet for the month. His campaign, celebrating his theatre's centenary, was very fine showmanship, and a copybook example of public relations.

It is very rare indeed for a theatre to be able to celebrate 100 years of service to the public.

With a history that includes names like Henry Irving, Sir Seymour Hicks, Forbes Robertson, Kate Rorke, and Lottie Collins, a history that spans the heyday of the live theatre, variety, and the cinema from 1932, Mr. Turner has plenty to be proud of.

An attractive souvenir programme was produced containing reproductions of many of the old playbills from The Royal Philharmonic Hall —its first name—the Grand Theatre, and finally the centenary programme for the Empire "All Quiet on the Western Front" and "Trouble in Store."

Highlight

Perhaps the highlight of this fine campaign was the thought that Mr Turner gave to the old people in the borough, for the celebrations were very much their celebrations.

By arrangement with the Mayor of Islington, 100 old folks were invited to the theatre as the management's guests. No one could remember the original opening of the theatre, but many had been present on its opening as the Grand, following a fire that destroyed the original hall.

Local traders provided a variety of gifts for presentations and editors gave the story priority in their news columns.

Jackie Ray and Janette Scott were among the celebrities who attended this special programme and were also at the reception that followed.

The main credit goes to the mass of pre-celebration work carried out by the manager and his staff.

The selling of advertising space in the programme, contact with local editors, the search at the local library for details of the theatre's history, the civic arrangements, and finally the organisation of the event itself.

All had the flourish and care for detail of a top campaign.

I hope Mr. Turner will be able to keep some of the material he has gathered and mount a permanent record of this wonderful history of show business in his theatre, as a reminder of the part the Empire has played in the lives of the community.

P. Pulman, ABC, Westover, in conjunction with the local brewery, ran a very successful and appropriate competition for "Bottoms Up." Two weeks in advance of playdate, the brewery advertised a "Yard of Ale Contest" which was to be held in the foyer of the theatre.

Contestants included representatives from local public houses, the police, fire brigade and members of the press.

The contest appears to have been a resounding success. Presswise it gave each jou[illegible]nalist some fine copy.

A special certificate was presented to [illegible]hose that were able to down their "yard of ale" and a barrel of beer went to the man to do it [illegible] the fastest time.

Display

All branches of the brewery carried [illegible]play material linking the film and contest, an[illegible] this was reciprocated in the theatre foyer [illegible] with another display, which tied in well wi[illegible] the regular film advertising.

C. H. Dracott, Odeon, Liverpool, had [illegible] fine series of displays in shops and theatre for [illegible] Sink the Bismarck!".

The main tie-up was on the book of th[illegible] film, and three main booksellers gave their [illegible]ntire window to this theme.

Other windows featured modelling equ[illegible]ment and the 16mm. trailer was used as a [illegible]owd drawer in a photographic dealers.

The theatre display incorporated materi[illegible] supplied by the Navy recruiting office an[illegible] Irfix Ltd.

NEW MEMBERS

The following are enrolled in [illegible]he "KINE." Company of Showmen:

A. Atkinson, Regal, Beverley, Hull.
Mrs. M. Bill, A/M, Pavilion, S[illegible]on Coldfield.
D. P. Carey, A/M, Odeon, Portsm[illegible]h.
D. Clarke, Odeon, Derby.
D. P. Fail, Gaumont, North Shiel[illegible]
D. MacPherson, George, Kilmarno[illegible]
L. A. L. Moneypenny, Odeon, St. H[illegible]r, Jersey, C.I.
J. O. Paton, Ritz, Brighouse.
J. Stewart, Picture Palace, Glasgow, [illegible].
N. Tayler, A/M, Ritz, Harringay.
D. Van-Pooss, A/M, ABC, Southamp[illegible]n.
L. P. Ward, Regal, Uxbridge.
F. A. Washford, Gaumont, Watford.

HONORARY LIFE MEMBERS

A. H. Holloway, manager of the Central, Reading, has been enrolled as [illegible]ife Member No. 345.

R. A. Scott, manager of the Rex, Norbury, has been enrolled as Life Member No. 346.

SEALS OF MERIT

W. Humphryes (first), Odeon, Sittingbourne. (Life Member No. 121.)
A. McCarthy (first), Ritz, Harringay. (Life Member No. 133.)
W. T. Wyatt (first), Ritz, Edgware. (Life Member No. 329.)
M. J. Zagury (first), Embassy, North Harrow. (Life Member No. 332.)
J. F. Verity (second), Regal, Halifax. (Life Member No. 304.)
A. H. Harris (third), Pavilion, Sutton Coldfield. (Life Member No. 261).
S. D. McAree (third), Savoy, Birkenhead. (Life Member No. 265.)
F. R. Vere (fourth), Carlton, Boscombe. (Life Member No. 267.)
J. M. Hart (fifth), Coliseum, Glasgow, C.5. (Life Member No. 205.)

The Showman also commends . . .

Figures in parentheses indicate number of credits

XANDER, J., Gaumont, Wolverhampton: Stage ow. **Abell, D. G.,** Odeon, Brighton: Summer of Seventeenth Doll. **Ames, J. O.,** Odeon, Weydge: Journey to the Centre of the Earth, Conacy of Hearts (2). **Allan, S. G.,** Roxy, Glasgow: low a Star. **Amerena, P. C.,** Odeon, Ramsgate: k the Bismarck! **Armsworth, P. J.,** Odeon, Weyuth: Third Man on the Mountain. **Ackroyd, R.,** con, Newton Abbot: Conspiracy of Hearts. **ams, H. W.,** Odeon, Godalming: Follow a r. Our Man in Havana (2). **Bedford, H.,** umont, Derby: Operation Petticoat.

WN, J. A., Gaumont, Edinburgh: The Battle of Sexes. **Beetles, B. W.,** Odeon, Cheetham Hill: low a Star. **Birse, H. C.,** New Victoria, Edingh: Solomon and Sheba. **Butler, B. H.,** A/M., toria, Brixton: The Battle of the Sexes. **Bennett, W. G.,** Gaumont, Nottingham: Your Money or ur Wife. **B y, Σ.,** Gaumont, Oldham: On Beach. **Bentley, G. R.,** Odeon, Llandudno: ollow a Star. **Brissenden, F. E.,** Gaumont, Dover: our Money or your Wife. **Barton, E. D.,** Odeon, ath: Operation Petticoat. **Browne, J. E.,** Odeon, covil: The Horse Soldiers, Follow a Star (2). **arnes, E.,** Gaumont, Stoke: Davy Crockett and the River Pirates, Expresso Bongo (2). **Brannan, J.,** Odeon, Burnage: Follow a Star. **Bird, T. W.,** Gaumont, Whitley Bay: 1001 Arabian Nights. **Bowen, S. H.,** Odeon, Newport: The Horse Soldiers. **Best, C.,** A/M., Odeon, Canterbury: Beloved Infidel, Third Man on the Mountain (2). **Blease, G. B.,** Odeon, Bolton: They Came to Cordura. **Brinley, L. J.,** Gaumont, Exeter: Career. **Beven, J. N.,** Pavilion, Hackney: On the Beach. **Baxter, F.,** Picture House, Leicester: The Konrads. **Beacham, V.,** Odeon, Herne Bay: SOS Pacific. **Baker, G.,** Gaumont, Manchester: South Pacific.

COURT, H. J., Gaumont, Portsmouth: Sleeping Beauty. **Clarke, L. R.,** Majestic, Staines: Career. **Conway, C. D.,** Odeon, Hereford: SOS Pacific. **Curry, J.,** Gaumont, South Shields: Desert Mice. **Currie, A. F.,** A/M., Odeon, Ashford: The Shakedown. **Chantrey, G. M.,** Odeon, Glasgow: Sleeping Beauty. **Clarke, J. D.,** Majestic, Leeds: Can-Can. **Crawshaw, R.,** Odeon, Taunton: The Jayhawkers. **Campbell, H. S.,** Ritz, Southend: 1001 Arabian Nights, Once More with Feeling (2). **Cheepen, M.,** Astoria, Old Kent Road: Children's club. **Crisp, A. G.,** Odeon, Southend-on-Sea: The League of Gentlemen. **Cranfield, G. W.,** Odeon, Oldham: Desert Mice. **Craig, B. I.,** Odeon, Cardiff: Pillow Talk. **Carter, E. C.,** Gaumont, Dagenham: On the Beach. **Crawley, V. A. H.,** Odeon, Sevenoaks: Conspiracy of Hearts. **Claxton, L. K.,** Odeon, Park Royal: The League of Gentlemen. **Carpenter, A. M.,** Odeon, Sutton Coldfield: 6.5 Special, The Five Pennies (2). **Cook, N. W.,** Grange, Dagenham: Hound Dog Man. **Clark, C.,** Odeon, Scotstoun: Follow a Star. **Carter, A. R.,** Odeon, Guernsey: Carry on Constable. **Caro, S. P.,** Odeon, Clacton: Conspiracy of Hearts. **Churcher, A. R.,** Ambassador, Hayes: Conspiracy of Hearts.

DONALDSON, A. M., Odeon, Greenock: Peyton Place. **Deacon, V. H.,** Gaumont, Coventry: Sleeping Beauty. **Dunbar, R. A.,** Academy, Brighton: The Battle of the Sexes. **Dawson, A. E.,** Odeon, Darlington: Operation Petticoat, Children's club (2).

ELCOCK, G. P., Odeon, Deal: Conspiracy of Hearts. **Evans, R. T.,** Gaumont, Shepherd's Bush: Conspiracy of Hearts. **Excell, P. L.,** A/M., Odeon, Folkestone: Career.

FRAY, R. W., Gaumont, Hinckley: Operation Petticoat. **Farmer, P. G.,** Odeon, Sidcup: Sink the Bismarck! **Fletcher, K. C.,** Odeon, Horsham: Follow a Star. **Fairs, H. R.,** Empire, Aldershot: Sink the Bismarck! **Felton, R. J.,** Odeon, Wolverhampton: Sleeping Beauty.

GREAVES, W. L., Gaumont, Dudley: Children's club. **Gibson, J. W.,** Parade, Dennistoun: Follow a Star. **Gordon, R. E.,** Odeon, Llanelly: Killers of Kilimanjaro, Follow a Star (2). **Gasper, K. J.,** Odeon, Hornchurch: Anatomy of a Murder. **Green, J. A.,** West End, Birmingham: South Pacific, Theatre publicity (2). **Gurr, C. W.,** Odeon, Barnet: The League of Gentlemen. **Glasgow, J. G.,** Odeon, Wembley: Conspiracy of Hearts.

HARMAN, L. H., Gaumont, Weston-super-Mare: Public relations. **Hobart, E. S.,** Gaumont, Chadwell Heath: Conspiracy of Hearts. **Hobart, S. J.,** Odeon, East Dulwich: Sink the Bismarck! **Howes, G. A.,** Gaumont, Salisbury: Journey to the Centre of the Earth. **Higgins, H. R.,** Gaumont, Burton-on-Trent: The Best of Everything, Journey to the Centre of the Earth, Tommy the Toreador (3). **Hainge, E. D.,** Odeon, Birmingham: Conspiracy of Hearts. **Hurt, G. W.,** Gaumont, Finchley: Conspiracy of Hearts. **Horne, H. J.,** Odeon, Scarborough: The Sleeping Beauty. **Harris-Quelch, A. M.,** Odeon, Brentwood: Babette Goes to War, The Horse Soldiers (2). **Honeyman, R. G.,** Odeon, Ayr: Beloved Infidel. **Henderson, W.,** Gaumont, Ashton-Under-Lyne: The King and I. **Hubball, H.,** Odeon, St. Albans: Look at Life. **Hunter, C.,** Odeon, Warrington: Sleeping Beauty, Follow a Star (2). **Hann, K. B. S.,** Gaumont, Lewisham: The Ten Commandments.

JONES, D. E., Odeon, Port Talbot: Operation Petticoat.

KYLE, W. G., Odeon, Burnley: Five Gates To Hell, Follow a Star (2).

LENDRUM, E. P. M., Odeon, Sittingbourne: Follow a Star. **Laing, W. D.,** Odeon, Aylesbury: Battle of the Sexes. **Lord, A. J.,** A/M., Astoria, Brixton: Sink the Bismarck! **Laybourne, H.,** Odeon, Southsea: Sleeping Beauty. **Lester, R.,** Odeon, Leigh: Follow a Star. **Lucas, H. R.,** Odeon, Surbiton: Conspiracy of Hearts. **Lamb, W. A. S.,** Tivoli, Partick: Follow a Star. **Lines, A. G.,** A/M., Odeon, Perry Barr: Dracula, The Five Pennies (2).

NETHERCOTE, B. W. E., Olympia, Cardiff: Moment of Danger, Two-Way Stretch, A Summer Place (3).

O'NEILL, C., Empire, Morecambe: Pillow Talk.

REED, C. H., Cinerama, Perth: Room at the Top. **Riddiford, E. G.,** Elite, Wimbledon: Expresso Bongo, Friends and Neighbours, Please Turn Over, The Stranglers, Tamango, The Scarface Mob (6). **Roberts, R. B.,** Odeon, Watford: Our Man in Havana. **Ratcliffe, P.,** Regal, Wembley: Public relations. **Roche, R.,** Gaumont, Eltham Hill: Eltham Festival, Desert Mice (2). **Reay, F.,** Odeon, Sunderland: Moment of Danger. **Robdrup, S.,** Gaumont, Darlington: Odds Against Tomorrow. **Ralph, T. E.,** Gaumont, Richmond: Too Young to Love, But Not For Me (2). **Roberts, C. W.,** Odeon, Wrexham: They Came to Cordura. **Romaine, R. H.,** ABC, Leeds: Public relations. **Ronan, M. J.,** A/M, Rex, Consett: Tommy the Toreador, The Case of Dr. Laurent (2).

SCARDIFIELD, J. A., Odeon, Dover: The Battle of the Sexes. **Saunders, J.,** Odeon, Manchester: Operation Petticoat. **Simpson, D.,** A/M., Savoy, South Shields: Tommy The Toreador, The Rough and the Smooth, Girls Disappear (3). **Smith, C. J.,** Castle Cinema, Merthyr Tydfil: F.B.I. Story, Tommy The Toreador (2). **Sobey, L.,** Regal, Rochdale: Tommy The Toreador, Don't Panic Chaps (2). **Salter, F. W.,** Gaumont, Rosehill: But Not For Me. **Shatwell, H. U.,** Gaumont, Halifax: Third Man on the Mountain. **Short, A.,** Mayfair, Tooting: Expresso Bongo, Don't Panic Chaps, The Treasure of San Teresa, Tommy The Toreador, A Summer Place, The Stranglers of Bombay (6). **Selwyn, H.,** Gaumont, Stratford: Too Young to Love. **Sliman, A. M.,** A/M., Regal, Falkirk: John Paul Jones, The Mummy, The House on Haunted Hill, Tommy The Toreador, Don't Panic Chaps, The Rough and the Smooth (6). **Steeples, T. A.,** Essoldo, Rotherham: The Best of Everything. **Scott-Buccleuch, N.,** Lonsdale, Carlisle: The Scarface Mob, Moment of Danger (2). **Seals, E. S.,** Odeon, Woking: Happy Anniversary, Children's Club (2). **Stevenson, P. C.,** Rialto, Broughton: Behemoth, The Sea Monster, Friends and Neighbours (2). **Spinks, T.,** A/M., Odeon, Bromley: But Not For Me. **Seaton, E. C.,** Gaumont, Dalston: Jazzboat, Too Young to Love (2). **Spurs, R. D.,** Odeon, Byker: Anatomy of a Murder. **Smith, A. V.,** Odeon, Becontree: Bluebeard's Ten Honeymoons. **Saxton, W.,** Odeon, Chesterfield: The Five Pennies, Anatomy of a Murder (2). **Stephens, M. A.,** Gaumont, Upminster: Too Young to Love. **Sanders, J. W.,** Odeon, Morecambe: Anatomy of a Murder. **Sandiford, G. E.,** Gaumont, Southall: Too Young to Love. **Sewell, G. E.,** Odeon, Romford: Happy Anniversary. **Stoten, R. S.,** Walople, Ealing: Jazzboat. **Sparks, M. J.,** Gaumont, Redditch: Babette Goes to War. **Stokes, A. F.,** Gaumont, Leyton: Our Man in Havana. **Sutherland, I. W.,** A/M., Gaumont, South Shields: Odds Against Tomorrow. **Shatwell, H. V.,** Gaumont, Halifax: The Last Train from Gun Hill.

TAYLOR, E., Odeon, Hinckley: Third Man on the Mountain. **Trezise, M.,** Gaumont, Stroud: S.O.S. Pacific. **Thomas, B. R.,** Odeon, Reading: The Battle of the Sexes. **Trapp, J. H.,** Gaumont, Alloa: The Five Pennies. **Toole, T.,** Odeon, Blackheath: Third Man on the Mountain. **Tapsell, D.,** Gaumont, Hammersmith: Jazz at the Philharmonic. **Thornton, A. F.,** Odeon, Burton-on-Trent: The Horse Soldiers. **Thompson, J. R.,** Odeon, Bromley: Journey to the Centre of the Earth.

'Kine.'-MGM £600 Contest

'Mary Deare' serial was the first in this newspaper

IT IS refreshing to read of a manager breaking fresh ground. **E. F. Bailey** managed to get the serialisation of "The Wreck of the Mary Deare" into the *Stockport Express* for his playdate at the Ritz, Stockport. This was the first time this paper has agreed to a serialisation.

The Shipping Federation was approached about a tie-up and a first-class foyer display was arranged, including nautical accessories, scenes of life in the merchant marine, and of the film.

A 9½ in. d.c. block was used by the *North Cheshire Echo* for a painting competition, with prizes promoted locally. Several window presentations were linked with miscellaneous merchandise, including travel books. Teaser ads were inserted in the press prior to playdate.

Officers from the Prince Line of freighters were invited to a screening of the film.

The youth employment officer agreed to publicise the film and playdate in the many youth clubs in the surrounding areas.

A total of 136 column inches of editorial resulted from all these activities.

R. Crawshaw, in his campaign to exploit "Libel," chose the legal approach when it played the Odeon, Taunton.

Three members of the staff dressed as barristers walked around the town distributing handouts and novelty summonses. A car decorated with cut-outs, and a projectionist on a scooter, wearing a sash with film credits were two street stunts put into operation.

Dummy newsbills were also sited around the town, and posters were placed in several local factories.

Another manager to exploit "North-by-Northwest was **R. E. Gordon,** of the Odeon, Llanelly.

In this case the compass angle was used with hundreds of compass cards being distributed. The *Llanelly Mercury* printed a scene strip along with credits at no cost to the theatre.

Three thousand colourful tie-up leaflets, printed and paid for by local trades, were used away from the cinema. Free editorial also appeared in the *Llanelly Star* and personal letters were delivered door-to-door.

Press reviews of the film were given to patrons in advance of playdate and did much to get the town talking.

More Credits

"**Never So Few.**"—P. S. Carter, Regal, Edmonton; H. A. Lucas, Odeon, Surbiton; K. J. Gasper, Odeon, Hornchurch; E. C. Carter, Gaumont, Dagenham; J. Goulding, Odeon, Southall; R. A. Dunbar, Academy, Brighton; C. H. Dracott, Odeon, Liverpool; R. D. Barton, Odeon, Bath.

"**Libel.**"—R. W. G. Bennett, Gaumont, Nottingham; L. M. Affolter, Odeon, Crewe; P. A. Cross, Odeon, Solihull; J. Gaukrodger, Odeon, Rotherham; W. A. 9. Lamb, Rivoli, Partick; P. N. Kelly, Odeon, Whalley Range; L. Putsman, Gaumont, Birmingham.

"**North By Northwest.**"—E. P. M. Lendrum, Odeon, Faversham; S. G. Allan, Roxy, Glasgow; F. B. W. Mole, Odeon, Warley; G. B. Blease, Odeon, Bolton; L. Freedman, Odeon, Perry Barr; W. Thorburn, The Cinema, Wishaw.

"**Wreck of the Mary Deare.**"—A. McCoy, Commodore, Hammersmith; R. W. Parker, Savoy, Exeter.

"**It Started with a Kiss.**"—R. C. Cockburn, Odeon, Skipton.

"**Ivanhoe.**"—J. Southey, Essoldo, Dover.

"**House of the Seven Hawks.**"—R. G. Honeyman, Odeon, Ayr.

CEA BRANCH REPORTS

Censorship lacking regard for masses

YORKSHIRE.—A. S. Hyde, in the absence of J. X. Prendergast, presided at the June meeting and, reporting on the annual conference and the General Council meeting at Folkestone, referred to the censorship discussions there and said that "some nasty films were being produced and presented at the present time."

Mr. Hyde said it was a ridiculous state of affairs that we were driving away family audiences by showing films exploiting various forms of perversion. Personally he could not see that films dealing with rape and other offences were entertainment and he believed there was no future for the cinema unless we got back to wholesome film production and entertainment. The censor, he thought, should have more regard for the mass of decent-living people and not for the so-called sophisticated people. He thought the women's point of view should not be neglected and he believed there were a lot of people who, like himself, judged a film on the basis of whether or not he would like or care to take his daughter to see it.

Winners

Mr. Hyde said the box-office winners of today were much the same as they were 25 years ago. Years ago the public liked a film that made them laugh or a film that made them cry, and if you could give them a film which would make them both laugh and cry then it usually turned out a winner.

Louis Mannix, Mrs. Beardsall, Clarry Laycock, Gerry Hylton, and others joined in a short discussion and expressed the opinion that Mr. Hyde's observations were justified and timely.

In answer to one comment and question, Mr. Hyde said: "The reason why exhibitors are showing these films is that there is so little else to show."

Tax.—On the question of tax abolition and film hire, Mr. Hyde said it now rests with each exhibitor to take up the matter with renters. He thought they could accept the assurance of John Davis that they will not seek any unfair advantage. The renters he was sure, were quite sincere and did not want exhibitors to be out of pocket. The renters had come to the conclusion that it was important to keep the district houses going. If any exhibitor in Yorkshire was having any difficulty with the renter he should communicate with the secretary, Gerry Hylton, who would get in touch with Ellis Pinkney.

Deputation

Sunday Levy.—Mr. Hyde said that the Bradford Corporation had turned down another application for a reduction in the charity levy on Sunday opening but it was now proposed to ask the authorities to meet a deputation of Bradford exhibitors. He said it was time the Corporation realised that they could not go on indefinitely milking the cinema trade for these charities. It was iniquitous and shocking. It was proposed to invite Sidney Lewis and Mr. Tutin to join the deputation, to represent the circuit houses, and it was hoped the Yorkshire branch would wholeheartedly support the Bradford exhibitors.

The secretary said York and Scarborough were also making an application for a similar reduction and the Yorkshire branch would, he was sure, support these applications. This was agreed.

Closure.—The secretary read a letter from Mr. Hobson, proprietor of the Imperial cinema, Horsforth, intimating that the cinema was to close down early in July.

The secretary was instructed to write to Mr. Hobson expressing regret that the house was being closed and that Mr. Hobson was breaking up a long association, founded by his father, with the cinema business.

Meetings.—The meeting then went on to consider a proposition "that the branch meetings be held bi-monthly and that the time thereof revert to 2 p.m."

It was pointed out that a meeting would be held in July and then not another until September, so, in the absence of the chairman, J. X. Prendergast, C. H. Whincup, J. Goldstone, and several other members, it was decided to hold a meeting in July starting at 2 p.m., but to leave to that meeting any further decision on the matter of holding meetings bi-monthly.

Adoption of model by-law is sought

MANCHESTER.—Letters have been written to 23 authorities in the branch area suggesting the adoption of a by-law on the lines of that in operation at Reading, making it an offence to cause hooliganism in places of entertainment.

D. L. Jones, who presided at the monthly meeting, said acknowledgments had been received from Rochdale and Bolton. Letters were to be sent to other authorities in the branch area.

Appreciation was expressed of the work of Mrs. Bithell, secretary, in ascertaining the correct people to whom the letters should be addressed.

Branch Officers.—Inquiries are to be made by officers of the branch concerning the possibility of relinquishing the lease of the branch offices in Cromford Court and removing to other offices to reduce expenditure.

The branch lease is for five years with the option of a further five years.

Suggestion

The chairman said there was a suggestion that it would be to the financial benefit of the branch to transfer to the offices of H. D. Moorhouse Circuit in the Regal Buildings, Oxford Road.

H.O. Levy.—The branch's share of the levy to meet the head office deficit in the current year was reported to be £370 on the basis of 185 members.

In discussion it was stated that the branch had reserves of £510 in bonds at par.

Treasurer S. Wild pointed out that the branch had a small surplus last year by cutting down expenses. This year it was having difficulty in meeting its commitments. He added: "The way things are going we shall need a levy from head office."

Film Reviews.—Representatives of the branch are to meet the editor of one of the Manchester evening newspapers to discuss the branch suggestion that the film page should be published on a day other than Saturday. The other newspaper, it was stated, seemed strongly opposed to a change.

Mr. Harris said it would be a good idea if one newspaper published the film page on a Saturday and the other on the Monday.

Tom Massicks is congratulated

NORTHERN.—Congratulated at the June meeting on the good case he made in the Open Forum, at Folkestone, for raising the levy exemption maximum, Tom Massicks said: "The really interesting words were spoken by Arthur Watkins on behalf of the producers—'We are always prepared to consider documented cases.' There are probably exhibitors at this meeting who could table a documented case of halls paying levy and running at a loss either in the hope of better times or because it is in the blood."

He was of the opinion that the CEA should provide the producers with the facts and figures.

Lord Westwood demurred. The matter was one for the Board of Trade and it was to the Board that the case had to be made. Action had been taken and he was strongly in favour of non-intervention by the branch at this juncture. It was not for the exhibitors to provide the producers with figures; but the reverse.

The meeting accepted that view.

Deficit.—Secretary William Mordue, who had intimated that the cash was available (£550) to pay the levy of £2 per member towards clearing the Association deficit on the year's working, was instructed to ascertain from Mr. Pinkney whether or not it would be taxable and if the answer was "No," to arrange for the cheque to be sent to head office.

Hooliganism.—Jim Elliot (CMA) intimated that Gateshead was moving towards adoption of the Reading by-law designed to facilitate police action against those guilty of hooliganism in cinemas. He advocated action by exhibitors calculated to bring this bye-law to the attention of local authorities throughout the Northern area.

'HERCULES' CONTEST

—continued from page 3

be screened at the largest possible number of cinemas, beginning with a blanket release throughout key cities and holiday resorts from July 31 and followed by its London general release on August 9.

Joseph Levine returns to this country next month for further promotion activity and plans are being made for star Steve Reeves to make a series of personal appearances in the provinces at the time of the film's release.

TV ADVERTISING

—continued from page 3

Mine Mink," "Sleeping Beauty," "Doctor in Love" and United Artists's "The Unforgiven."

CMA states that although all spots will again use what is basically a "trailer format, they will have a new style of introduction." Also the Southern TV spots will be followed by a list of the CMA playdates in the area covered by the station.

As with its first experiment, the advertising will be backed by market research "designed to test the advertisements' powers of penetration."

And for future guidance detailed analysis and comparisons of box-office receipts between theatres covered by the TV transmissions and those outside these areas will be prepared.

TRADE SHOWS

LONDON

June 28:
Hercules Unchained (U). Warner-Pathe. Warner Theatre. 10.30 a.m.
Roses for the Prosecutor. (A). Gala. Gala Royal. 10.30 a.m.

June 29:
Light Up the Sky (A). British Lion. Studio One. 10.30 a.m.

July 1:
The Hitch-Hiker (Re-issue) (X). Archway. Acme. 2.30 p.m.

MANCHESTER

June 28:
Sons and Lovers. 20th Century-Fox. Theatre Royal. 10.30 a.m.

June 29:
Five Branded Women. Paramount. Regal. 10.45 a.m.

June 30:
The Unforgiven. UA. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

June 23:
The High-Powered Rifle (A). 20th Century-Fox. Own Theatre. 10.30 a.m.

June 24:
13 Fighting Men (U). 20th Century-Fox. Own Theatre. 10.30 a.m.
Dead Lucky (U); City out of Time (short). British Lion. Own Theatre. 2.30 p.m.

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EXPERIENCED Chief Projectionist available for Holiday Relief duties July 23 to August 6.—C., Box 686, Kinematograph Weekly.

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MISCELLANEOUS

YOUNG Assistant Manager, at present with circuit cinemas, prefers experience in production side of business; has no glorified ideals, but anxious to learn and be more connected with furthering the film.—W., Box 681, Kinematograph Weekly.

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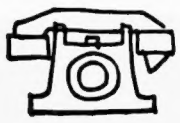

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